THE

NALAKĪRTIKAUMUDĪ

OF AGASTYAPAṆḌITA

Edited with Introduction and Notes

by

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T. VENKATACHARYA

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General Contents

INTRODUCTION

The Author of the *Nalakīrtikaumudī*

From the colophon occurring at the end of the two available Cantos of the *Nalakīrtikaumudī*, it is clear that the work was written by *Agastya* (*ity agastyakṛtau*, etc.). His *Kṛṣṇacarita*, a beautiful *gadyakāvya*, has recently been edited by the present writer. In one of the verses[1] found at the end in the Grantha Manuscript of the *Kṛṣṇacarita*, the author refers to himself as *agastyasya viduṣaḥ*. It would mean that the author was known as Agastya-vidvān or the learned Agastya, that is Agastya-paṇḍita. Sālva-Timmaya-Daṇḍanātha, the author of the Commentary *Manoramā* on Agastya's *Bālabhārata*, refers at the beginning of the *Manoramā* to *tatrabhavān agastyapaṇḍito nāma mahākaviḥ*, etc., who seems to be the same Agastyapaṇḍita as our author. It appears that it was this Agastya-paṇḍita to whose credit 74 *kāvyas* in all are attributed by Gaṅgādevī in her *Madhurāvijaya* thus :

catussaptatikāvyoktivyaktavaiduṣyasaṁpade,
agastyāya jagaty asmin spṛhayet ko na kovidaḥ.
(I.14)

1. *anādṛtya ślāghyān bhuvi kavinibandhān abhiratiṁ*
kṛtau vaiyāsakyāṁ racayitur agastyasya viduṣaḥ,
vasantī vāgdevī kṛtini rasanāgre vitanute
na paryaṅke paṅkeruhi mahati śaṅke viharaṇam.
(at the end in the Grantha MS of the *Kṛṣṇacarita*)

His *Bālabhārata* is well-known, of which though only some Cantos are available in print. Scholars are aware that Rājacūḍāmaṇi Dīkṣita speaks in his *Rukmiṇīkalyāṇa*[2] very highly of this Agastyapaṇḍita.

Agastyapaṇḍita was a maternal uncle of Viśvanātha, who mentions this fact in his *Saugandhikāharaṇa*.[3] Viśvanātha was one of the teachers of Gaṅgādevī, the queen of Vīrakamparāya.[4] Vīrakamparāya (or Kampaṇa) is said to have ruled the southern part of the Vijayanagar Empire as Viceroy from the beginning of his father Bukka I's reign (i.e. 1357 A.D.). Kampaṇa is also said to have died in 1374 A.D.[5] Gaṅgādevī is believed to have

2. *jaḍāśayānāṁ hṛdayaṁ jagatyāṁ*
yasyodayāt yātitamāṁ prasādam,
sa eṣa sārasvatamarmavedī
vibhāti maulau viduṣām agastyaḥ.
(*Rukmiṇīkalyāṇa*, I.18)

3. Viśvanātha in his *Saugandhikāharaṇa* (N. S. P. edn. 1934) has the following two verses in the *prastāvanā* :
Viśvanātha iti khyātaḥ kavir asti yaduktayaḥ,
akāñcanam aratnaṁ ca viduṣāṁ karṇabhūṣaṇam. (V. 3)
athavā
vācas tasya kaver udāramadhurā ity atra citraṁ kimu
prakhyātaḥ sakalāsu dikṣu guṇiṣu śreyān agastyaḥ sudhīḥ,
vedhaścandramukhīkarāṅgulidalāsaṅgakvaṇadyallakī-
vācoyuktisahoktidarśitasudhājanmā sa yanmātulaḥ.
(V. 4)

Earlier Viśvanātha also refers to Pratāparudra II, the Kākatīya ruler of Warrangal, by whom Vidyānātha, Viśvanātha, Agastyapaṇḍita and others are believed to have been patronized.

4. *ciraṁ sa vijayībhūyād viśvanāthaḥ kavīśvaraḥ,*
yasya prasādāt sārvajñyaṁ samindhe mādṛśeṣv api.
(*Madhurāvijaya*, I.16)

5. *History of South India* ; by K.A.N. Sastri, 1966, p. 266.

accompanied her husband Kampaṇa in his campaigns against the Madura Sultan, which the history places between 1365 to 1370 A.D.[6] Agastyapaṇḍita, the author of the *Nalakīrtikaumudī* and the uncle of Viśvanātha, appears to have been one of the great poets that adorned, like Vidyānātha and others, the Court of Pratāparudra II, the Kākatīya ruler of Warrangal (of 1292—1323 A.D.).

II. The view that Agastya and Vidyānātha were identical, the latter being a title of honour conferred on Agastya by his patron, does not seem to be supported by any positive and convincing evidence. The question of identity was discussed by the present writer in his Introduction to the *Kṛṣṇacarita*[7], and the available evidence was shown therein to prove, on the other hand, the difference between Agastya and Vidyānātha. The readers may see the discussion for the details.

THE STORY OF NALA AND DAMAYANTĪ

The story of Nala and Damayantī is narrated by Bṛhadaśva to Yudhiṣṭhira in the *Vanaparvan* of the *Mahābhārata* (Critical edition, III. 50-78). As the story is well-known, there is no need to give a detailed account thereof as available in the *Mahābhārata*. In order to facilitate an evaluation of the extent of its bearing on the contents of the *Nalakīrtikaumudī*, the story may be noted in brief thus :

6. *History of South India*; by K.A.N. Sastri, 1966, p.266.
7. The work is being published by the T. M. S. S. M. Library, Thanjavur, Madras. (India).

Nala was a virtuous and a noble-minded king of the Niṣadha Country. Damayantī was the daughter of Bhīma, king of the Vidarbha-*deśa*. She heard about the beauty and virtues of the king Nala, and he too came to know a lot about Damayantī, and they both developed a deep love for each other. Afterwards, the king Bhīma held a *svayaṁvara* at which Damayantī chose Nala for her husband from out of a host of competitors who included even the four gods, Indra, Agni, Yama and Varuṇa. The lovely pair spent some years very happily. They had a son and a daughter, named Indrasena and Indrasenā respectively. But the happiness of Nala and Damayantī was not destined to last long. Kali, envious of the good fortune of Nala, resolved to persecute the king, and Nala was induced to play at dice with his brother Puṣkara. In the heat of the play Nala staked and lost everything, except himself and his wife. Nala and Damayantī were therefore driven out of the kingdom, and their children were earlier left to the safe custody of the Bhīma-*bhūpati*. Damayantī had to pass through several trying adventures. One day while wandering through wilderness and in the frenzy of despair, Nala abandoned her and went away. Damayantī was then obliged to go to her father's house. Subsequently, Nala was deformed by the serpent Karkoṭaka, and so deformed he entered the service of king Ṛtuparṇa of Ayodhyā as a horsegroom under an assumed name of Bāhuka. After some time, a Brāhmin, Parṇāda by name, who was one of the many sent out to find out secretly the whereabouts of Nala, found him in the service of the king

Ṛtuparṇa, and finally Nala was united with Damayantī and they lived very happily throughout the rest of their lives.

Śrīharṣa's *Naiṣadhacarita*, consisting of about 2,800 verses in 22 Cantos, deals with the earlier part of the story of Nala, and goes only up to Nala's marriage with Damayantī, which is covered in less than 200 verses in the *Mahābhārata*. The latter part of Nala's story is left out by Śrīharṣa and he does not mention even the names of Nala's son and daughter, Indrasena and Indrasenā. Nārāyaṇa in his commentary on the *Naiṣadha* notes the reason for Śrīharṣa's leaving out the latter part of the story of Nala thus :

ānandapadena tuṣṭaye'stu ity āśiṣā ca grantha-samāptiṃ dyotayati. mahābhāratādau varṇitasyāpi uttaranalacaritrasya nīrasatvān nāyakānudaya-varṇanena rasabhaṅgasadbhavāc ca kāvyasya ca sahṛdayāhlādanaphalatvāc ca atra uttaracaritraṁ śrīharṣeṇa na varṇitam ityādi jñātavyam. (On verse 148 of Canto 22)

The reason noted by Nārāyana is not convincing. There were works of great poets dealing with the whole story of Nala and Damayantī, such as the *Sahṛdayānanda*, *Naiṣadhānanda*, etc. (and perhaps the *Nalakīrtikaumudī*).

THE NALAKĪRTIKAUMUDĪ
THE PRESENT WORK

Only the second and fourth Cantos of the *Nalakīrtikaumudī* (N. K. K.) are available in the

fragmentary portion of a Palm-leaf Manuscript in Telugu characters, preserved at the India Office Library, London, U.K. Recently I came to know that the two Cantos were printed in Telugu characters in the Journal of the *Āndhra-Sāhitya-Pariṣat-Patrikā* (Kākināḍa) in 1929-1930. It was not printed in a book-form, and not in *Nāgarī* characters, and the old issues of the Journal are not available. It is unfortunate that the other Cantos of the work should have been lost. It is not possible to know what were exactly the plans of the author in writing the *Nalakīrtikaumudī* and which part or parts of the story he dealt with therein.

The second Canto starts with the arrival of Nala, as a messenger of the gods, at Kuṇḍinanagara, the Capital city of Bhīmabhūpati. The first Canto, therefore, must have contained a description of the Niṣadha-*deśa* and the king Nala, of the Vidarbha-*deśa*, Bhīmabhūpati and Damayantī, of how Nala and Damayantī developed an irresistible love for each other, and probably the episode of *haṁsadautya* at an earlier stage, of Bhīmabhūpati's announcement to hold a *svayaṁvara* for Damayantī (which is stated to have been conveyed to Indra and others by the Devarṣis, i.e., Nārada and Parvata, in verse II.40 — *devarṣisaṁśrāvitabhīmaputrīsvayaṁvarākhya-kṣaṇavīkṣaṇotkāḥ*), and finally the description of the awkward situation in which Nala was placed by being requested by the four gods, Indra, Agni, Yama and Varuṇa, to act as their messenger and to persuade Damayantī to marry one of them, and Nala's compliance, because of his initial promise (see verse II.11), with their request.

The second Canto has a brief description of the Kuṇḍinapura, of Nala's arrival there, and of his seeing Bhaimī, and a reference to the promise that Nala had made to the gods (this must have been mentioned in the previous Canto in detail together with other items). The Canto describes Nala's conversation with Damayantī, while remaining invisible (see II.11, and II.21), and without disclosing identity, and in accordance with his promise his efforts to persuade her to marry any one of the four gods in preference over a human being, and in spite of his appeals her strong determination to allow herself to be married only to Nala and to nobody else. Then the gods come to know, we are told by the Poet, about the result of the efforts of Nala from him as well as from some *dūtī* earlier (II.38), and on getting the information about the *Damayantīsvayaṁvara* (II.40) the four gods in the guise of Nala, and other princes attend the *svayaṁvara* function. In the meantime, on the advice of Viṣṇu, Sarasvatī appears before the Bhīmabhūpati and informs him that she would do the pleasant job of introducing the various suitors; the king is delighted at Sarasvatī's offer, and after the dialogue between Sarasvatī and the Bhīmabhūpati, there is a fine description of Damayantī while she was being assisted to get ready for the function.

The third Canto is missing. It must have contained a detailed account of the *svayaṁvara*, of the final choosing of Nala by Damayantī, and of the boons granted by the divine beings to the couple, Nala and Damayantī, and perhaps of the plans of the malevolent Kali.

The fourth Canto describes the departure of Nala with Damayantī and arrival at his own capital city—the name of which is noted in this work as Kalyāṇapurī, whereas Trivikrama in his *Nalacampū* seems to mention (I.29) Niṣadhā (Purī) as the name of the capital—(I am unable to trace the source of these names), and the advent of the Spring at the same time. There is, then, in the Poem, a nice description of the Spring and the inescapable workings thereof, an account of evening and night, a reference to the happy times Nala and Damayantī had, a passing reference to Damayantī's conception and finally her giving birth to Indrasena and Indrasenā, son and daughter, respectively.

As the colophon does not indicate the completion of the work here, there must have been some more portion which was unfortunately lost. The colophon at the end of both the available Cantos clearly reads as *Mahākāvye*, and therefore the work was not probably intended to be a *Khaṇḍakāvya*, as some scholars mentioned.[8] The colophon describes the work as *lakṣmīpadalāñchana*, and the last verses confirm the intention of the Poet.

In the absence of any positive and definite evidence, it is not possible to know what was the extent of work or how many more Cantos might have existed.

Some of the ideas and expressions noted in the *Nalakīrtikaumudī* clearly indicate that the author

8. See The *New Catalogus Catalogorum*, Volume I, under Agastyapaṇḍita, Madras University Publication.

knew the *Naiṣadhacarita* written by Srīharṣa. (See Notes 11, 16, 18, 22, 23, and 31 and related text.) Agastyapaṇḍita must have had some specific reasons for composing this work. Nala's glory (*Nalakīrti*) was splendid in several special areas.

(A) He was renowned for his proficiency in the science of horses, their management and training, etc. He was mentioned in the *Mahābhārata* as a *hayatattvajña* (Critical edition, III. 69.16, p. 226). Vārṣṇeya too conveys his opinion about Bāhuka (i.e. Nala) thus :

śālihotro'tha kiṁ nu syāt hayānāṁ kulatattvavit,
mānuṣaṁ samanuprāpto vapuḥ paramaśobhanam.

(*Ibid.* III.69.25 ; p. 227)

(B) Subsequently, in exchange for his knowledge of the secrets of the *hayas*, he acquired from Ṛtuparṇa, the king of Ayodhyā, skill in the art of dicing.[9] As a result of this skill, later on he defeated in dicing his brother Puṣkara—which was tantamount to defeating Kali—and regained his lost kingdom.

(C) His magnanimity was well known in allowing his defeated brother Puṣkara to retain his kingdom.

9. *yatheṣṭaṁ tvaṁ gṛhāṇedam akṣāṇāṁ hṛdayaṁ param,*
evam uktvā dadau vidyām ṛtuparṇo nalāya vai.
tasyākṣahṛdayajñasya śarirān niḥsṛtaḥ kaliḥ, etc.
(*Mahābhārata*, Critical edn. III. 70.26 ; p. 231)

(D) Nala was proficient in *pākaśāstra* and *pākakriyā*.[10]

Most probably Agastyapaṇḍita had some plans to deal with these distinctive areas and other glorious episodes pertaining to the latter part of the *Nalopākhyāna*, in his own poetical way, the areas and episodes that were left out by other Poets Śrīharṣa, Trivikrama and the like. The loss of the remaining portion of the *Nalakīrtikaumudī* is a great loss to the literary world.

Even in the earlier portion of the story of Nala, (which was dealt with by other writers too)there are some new and striking ideas and interesting points of information that one can gather by going through the available Cantos of the work.

Śrīharṣa's *Naiṣadhacarita* has the following information. Bhīmabhūpati was worried about the proper means of introducing the various suitors to Damayantī on the occasion of the *svayaṁvara*, and as a result of his secret prayers Lord Viṣṇu, his family deity, deputed Sarasvatī to carry out the task (X.68, 69). Sarasvatī appeared before the king Bhīma and reported her deputation (X.89, 90, 91). Sarasvatī's presence or performance on this occasion is not mentioned in the *Mahābhārata*. The simple statement in the epic in this context is as follows :

10. See :
annasaṁskāram api ca jānāmy anyair viśeṣataḥ, and
....mṛṣṭakartā ca bhajane. etc.
(*Ibid*. III. 64.3 ; p. 213, and III.68.6; p. 223

tataḥ saṁkīrtyamāneṣu rājñāṁ nāmsau bhārata,
dadarśa bhaimī puruṣān poñca tulyākrtīn iva.

(*Ibid.* III.54.10; p.175)

Vāmanabhaṭṭabāṇa in his *Nalābhyudaya* does not make use of Sarasvatī's services on this occasion. He says :

atha pragalbhā jagatīpatīnāṁ vijñātaśīlānvayavaibha-vardhiḥ,

mahattarī [11] *prārabhatābhidhātuṁ nāmāni rājñām abhinirdiśantī.*

[T.S.S. edn., V. 23; p. 21 (1907)]

Like Śrīharṣa, Agastyapaṇḍita also brings in Sarasvatī for the purpose of introducing the various princes on the occasion (see II.49 and 62). Our author says simply (in II. 49) that Viṣṇu and other gods, together with Brahmadeva, conveyed the request to Sarasvatī to undertake the pleasant task. In II. 62 Sarasvatī informs the king Bhīma that she was sent by Brahmā and other gods to describe in detail the princes on the occasion. Agastyapaṇḍita seems to have been a devotee of the goddess of Learning, and because of this perhaps he liked the idea of introducing Sarasvatī in the Poem, though not found in the epic. While narrating the request of the gods to Sarasvatī, our author notes (in II.50) that it was Pārvatī that was born as Damayantī, and

11. *A mahattarī* is explained in the *Vaijayantīkośa* thus : *āśiḥsvastyayanābhijñā yā vṛddhā sā mahattarī.* See also *N.Ś.* (G O S 1954) Vol. III. p. 257, verses 58 & 59.

that it was Śiva that was born as Nala. This is a new information, not found in the *Mahābhārata* and not mentioned even by Śrīharṣa. I am unable to trace the source of this information, and it is not clear whether it might be one of the Poetical devices of narration of Agastya himself, like the introduction of Sarasvatī by Śrīharṣa and Agastya.

One can come across some nice ideas even in the available fragmentary portion of the *Nalakīrtikaumudī*. There were perhaps many such instances in the remaining portion that was lost. I shall give one or two illustrations.

I

In accordance with his promise to the gods (referred to in the verse : *pratiśrutārthākaraṇe mahāgham ālocya*, etc. II.11) Nala tried to persuade Damayantī to marry one of the four gods Indra, Agni, Yama and Varuṇa. Damayantī, as is well-known, did not agree. In the course of her reply to Nala, in this context, the following two verses occur :

pulomaputrīm anubhūya śakro
na mānuṣīṁ prārthayituṁ kilārhaḥ,
āghrāya jātīkusumaṁ ṣaḍanghrir
apekṣate kiṁ nu vadasva tumbīm.

pratīkṣamāṇāsu sadāpsarassu
na mānuṣīṁ yācitum arhatīndraḥ,
marandapūrṇeṣv aravindabṛndeṣv
indindiro vāñchati kiṁ vadārkam.

(II.34 and 35)

The gist of the meaning conveyed in these verses is this. "It is indeed not proper on the part of Indra, having enjoyed Śacī, the immortal celestial nymph, to entertain now the thought of requesting a mortal like Damayantī to marry. A bee which had enjoyed the smell of a fragrant jasmine flower (*jātikusuma*) would not have any desire to approach a *tumbī* (a sort of gourd) that has no smell. (II.34)

"While the celestial nymphs are always at his beck and call, it does not befit Indra, the king of the gods, to stoop to request a human lady like Damayantī to marry him. When plenty of lotuses, full of honey, are available, a bee would never desire for the *arka*-flower (*arka* is a small tree with leaves of medicinal value, known in Tamil as *erukkam*, in Telugu as *jilleḍu*, and its flower has no smell or honey)." (II.35)

These two verses are the examples of the figure of speech known as *Prativastūpamā*.

II

After marrying Damayantī, Nala is said to have returned with the bride to his capital city mentioned in this work as Kalyāṇapurī. On such occasions as this, the enthusiastic behaviour of the citizens, particularly the ladies, catches the imaginative eye of the Poets in general. Our author too does not lose the opportunity of utilizing his poetical talents. There is a nice description of the behaviour of an excited lady in the following verse.

mārge rayāt kācid alaṁ vrajantī
tamālapatraṁ mṛganābhikḷptam,

cakāra pūrṇapratibimbitāsye
pāṇyarpite darpaṇa eva bālā. (IV.18)

"A certain lady in the city was anxious and came out hurry-scurry in order to have a clear look at Damayantī (renowned for her beauty). As the lady could not complete her make-up earlier, she carried along with her the hand-mirror and the musk which she was to have used for an ornamental mark on her forehead (as having some *tilaka* is the usual habit with the ladies in India even today). In her hurry and excitement to see Damayantī, she made the ornamental mark, not on the forehead but on the mirror held in hand wherein was reflected her own face in full."

This is a case of the *Bhrāntimadalaṁkāra.*

When Śiva was entering the city of *Oṣadhiprastha* of Himālaya, on the eve of His marriage with Pārvatī, Kālidāsa has a similar description of the behaviour of the ladies, who were anxious to see the bridegroom (Śiva) (See Kumāra. VII. 57-61). Although the present description in the *N.K.K.* might have been inspired by Kālidāsa's, it is not a reproduction *in toto* of any idea of the latter.

When Candrāpīḍa returned to the city of Ujjayinī, after completing his education, Bāṇa also has in a similar manner a fine description[12] of the behaviour of the ladies, who were eager to see Candrāpīḍa. It is worth remembering in this

12. *anantaraṁ ca samāptasakalavidyo vidyāgṛhān nirgato' yaṁ*

context what Ānandavardhana says in his *Dhvanyāloka* thus :

saṁvādās tu bhavanty eva bāhulyena sumedhasām,
naikarūpatayā sarve te mantavyā vipaścitā.
(IV. 11)

III

Descriptions of sunset, moonrise, sunrise and the like are some of the well-known strong points of the Classical Sanskrit Poets. Our author also exhibits his skill in such descriptions. Let us see the following :

Describing the situation of the quarters (*dik*) after sunset, the Poet says thus :

tābhiḥ prapede haridaṅganābhis
tamaḥ samaṁ paścimadigvadhūṭyā,
dayārdracittā hi bhavanti santaḥ
khinnasya dṛṣṭer alaṁ aṅganās tu.
(IV. 45)

While looking at the western quarter in the evening, one could notice the gradual disappearance of the sun. Soon after the disappearance, the western quarter is plunged into darkness. By turning from this dark western direction, one could

candrāpīḍa iti samākarṇya ālokanakutūhalinyaḥ sarvasminn eva nagare sasaṁbhramam utsṛṣṭārdhaparisamāptaprasādhanavyāpārāḥ.................harmyatalāni lalanāḥ samāruruhuḥ.
(*Kādambarī*, N. S. P. edn., 1948, pp. 183-184)

see the other directions too sunk in dense darkness.

The Poet says that it looked as though the other quarters, the ladies, too observed, by way of their sympathy with the *Paścimadik*, a state of being in affliction in the form of darkness, because good people have a heart full of compassion on seeing others in distress, and it is all the more the case with the ladies.

The first half of the verse is an instance of *gamyotpreksā*. The second half corroborates what was conveyed in the first half, and therefore is a case of *Arthāntaranyāsa.*

IV

It is a matter of common occurrence in India even today in some places that (traditional) Vedic students, awakened by the teacher early in the morning, repeat the recitation of some selected Vedic portions with proper accents *(udāttādisvara)*. Our author makes use of this practice of the Vedic students for a metaphor (*rūpaka)* in the following verse.

prabodhitāḥ kukkuṭadeśakena
kāmidvijāḥ paścimarātrapāṭhyam,
cakrur hi vātsyāyanavedapāṭham
āmreḍitoktaṁ maṇitasvarāḍhyam.
(IV. 85)

Birds were awakened early in the morning by the cock, the teacher, and they made repeatedly their exciting twittering, (the *uddīpanavibhāva*)

the recitation (usually performed early in the morning) of the *Vātsyāyanaveda*, *i. e.*, the *Kāmaśāstra*, which was full of inarticulate murmuring sounds, uttered at the time of cohabitation, with *maṇita*,[13] the *svaras*. The words *dvija* and *svara* have two meanings each, Brahmin and bird, and the *udāttādisvara* and the sound. Here (1) Cock is metaphorized into the teacher ; (2) the birds to the Vedic students; (3) the twittering of the voluptuous birds (the *uddīpanavibhāva*) into the *Kāmaśāstrapāṭha* and the *Vedapāṭha;* (4) and the varying tones of the sounds of the birds into the *udāttādisvaras* of the Veda. The verse is an illustration of *śleṣānuprāṇita-rūpakālaṁkāra.*

V

There seems to be some poetic convention (observed by some poets) that the *bhṛṅgas* (bees) do not stay with the Campaka-flowers. Mallinātha commenting on the *Naiṣadha* I.91 explains thus :

> *nanu ayuktam idam ; na ṣaṭpado gandhaphalīm ajighrad*
> *ityādāv alīnāṁ campakasparśābhāvaprasiddher iti cen na.*
> *spṛśanty eva ; kiṁ tu spṛṣṭā mriyante ; tāvataiva sparśābhāvaprasiddhir iti kvacit kīrtitaḥ parihāraḥ.*

13. For *maṇita* etc. Rudraṭa says :
maṇitaprāyān surate etc.
(Rudraṭa's *Kāvyālaṁkāra* ; VI. 25)
Also see the verse
mañjīrādiṣu..............................
stanitamaṇitādi surate...............etc.
(noted by Mammaṭa in his *Kāvyaprakāśa*, Ch. VII.)

Nārāyaṇa, another commentator, too makes a similar observation. Bāṇa does not seem to observe this convention, and he describes:

alinivahanipīyamānaparimalair upari patadbhiś campakakuḍmalais taptaśaraśalyakair iva sadhūmaiḥ kusumaśareṇa tāḍyamānam (*puṇḍarīkam*) *etc.*

(*Kādambarī, N. S. P.* edn., 1948, p. 327)

There is a reference to the convention, noted by Mallinātha, in the following verse of the *Nalakīrtikaumudī* :

bhṛṅgānavāptipratipannakhedā
kṛtvā vane gandhaphalī tapo' lam,
tannāsikābhūd anubhūtagandhā
svapārśvanetrīkṛtabhṛṅgasevyā.

(II. 74)

This verse is said to have been the basis of a verse (*nānāsūnavitāna* etc., II. 47) in the Telugu work, known as *Vasucaritramu,*[14] of Bhaṭṭumūrti of the 16th Century A.D. In essence the idea is this :

Taking advantage of the convention (noted by Mallinātha) our author says that the Campaka-

14. This is the full Telugu verse :

nānāsūnavitānavāsanala nānandiṁcu sāraṅgame-
lā nannolla daṭaṁcu gandhaphali balkānaṁ dapaṁbandi yo-
ṣānāsakṛtibūni sarvasumanassaurabhyasaṁvāsiyai
pūneṁ brekṣaṇamālikāmadhukarīpuñjaṁbu lirvaṁkalan.

(Vasucaritramu II. 47)

kalikā,[15] being distressed for the reason of not having had the *ṣatpadas*, undertook, as it were, to perform rigorous penances, and as a result the Gandhaphalī was crowned with success in becoming the (fragrant) nose of Damayantī and in being constantly attended to on both sides by the bees in the form of her (beautiful) eyes. This is an illustration of the *gamyotprekṣā*.

Illustrations for several other figures of speech also can be noticed in the available portion of the *Nalakīrtikaumudī*.

There are 79 verses in the second Canto, and 103 in the fourth Canto. In these 182 verses, one could see that the author had employed a variety of metres. Majority of the verses are in *Upajāti* consisting of various combinations of *Indravajrā* and *Upendravajrā*. The following is the list of verses in different metres :

CANTO II

Verses :
1 to 8,
10 to 19,
21,
23 to 38
40,
42 to 58,

15. Amara notes : *cāmpeyaś campako hemapṣupakaḥ, etasya kalikā gandhaphalī syāt.*

Verses :

63 to 66,
69 to 72 and 74 are in *Upajāti*.

9, 20, 22, 41 and 68 are in *Indravajrā*.

---

39 and 60 are in *Upendravajrā*.

---

59 and 75 are in *Vasantatilakā*.

---

61 is in *Indravaṁśā*.
62, 73, 77 and 79 are in *Śārdūlavikrīḍita*.

---

67 is in *Svāgatā*.

---

76 is in combination of *Vaṁśastha* and *Indravaṁśā*.

---

78 is in *Bhujaṅgaprayāta*.

CANTO IV

Verses :

4, 7, 8, 9, 11, 16, 56, 60, 73 and 95 are in *Indravajrā*.

26, 27 and 66 are in *Upendravajrā*.

---

103 is in *Sragdharā*.

All the other verses are in *Upajāti* of various combinations.

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THE MANUSCRIPT USED

The present edition of the *Nalakīrtikaumudī* is based on a fragmentary portion of a single Palm-leaf Manuscript in Telugu characters preserved at the India Office Library in London, U. K. This is the only Manuscript known, to the editor, so far to be available. The date of the receipt of this Manuscript is noted as "London, 17th August, 1927". The Manuscript is further noted to belong to the Burnell Collection, bearing the number 3785, of the India Office Library.

The two Cantos of the *Nalakīrtikaumudī* are said to have been published in Telugu characters in the Journal of the *Āndhra-Sāhitya-Pariṣat* in the year 1929-1930 (*Saṁpuṭa*- 18, issues 1 & 2). The work is said to have been edited by Śrī Peṇḍyāla Veṅkatasubrahmaṇya Śāstrin. The work was not printed in a book form, and the old issues of the Journal are not available in the libraries either in Europe or elsewhere, except in India. The present Editor did not succeed in his efforts to have any photo-copy or a micro-film copy of the work from India. Finally, two of his friends, Mr. N. R. Bhatt, of the Institut Franchais D'Indologie, Pondicherry, India, and Mr. T. Śrīdharamūrti of the Government Oriental MSS Library, Madras, have recently and separately arranged to supply him with the transcripts of the printed portion. These two transcripts, which were received in November and December, 1973, helped the present Editor to have a look into

the edition of the *N. K. K.* as it appeared in the Journal of the A. S. P. The edition does not have any critical Notes or a detailed Introduction.

In the brief Telugu Introduction to his edition, Śrī Peṇḍyāla Veṅkaṭasubrahmaṇya Śāstrin informs us that he had found the fragmentary Palm-Leaf Manuscript containing the two Cantos (II & IV) of the *N. K. K.* in a dilapidated house of a Pandit-family in Pīṭhikāpura (Modern Piṭhāpur, Āndhra, India), and that he sent it away to the India Office Library, London, U. K. The Telugu sentence of P. V. Ś. seems to leave the impression that he had sent a copy of the MS. But what is available at the I.O.L. seems to be the original Palm-Leaf Manuscript. Prior to his sending it, he must have made a copy for his personal use, on the basis of which his edition seems to have appeared in 1929-30. It thus transpires that it was this Manuscript sent by Śrī Peṇḍyāla Veṅkaṭasubrahmaṇya Śāstrin that is carefully preserved and now available at the India Office Library.

The efforts of the present Editor to bring out the work in a suitable manner are reflected in this edition.

In the Manuscript preserved at the India Office Library there are only 13 folios available. The leaves are about 18 (17-3/4) inches long, and 1-1/8 inches wide. There are five lines on each side, except the folio 3-B, and the folio 9-B which have six lines each. The handwriting is uniform. There are about 75 syllables in each full line. There are 79 verses in the second Canto, and 103 in the fourth Canto.

At the end of the colophon of the second Canto, the date of copying of the portion of the Manuscript is given as :—

> *jaya-saṁvatsara, āṣāḍha-ba (hula)* 12 (i. e. *dvādaśi*), *sthiravāra.*

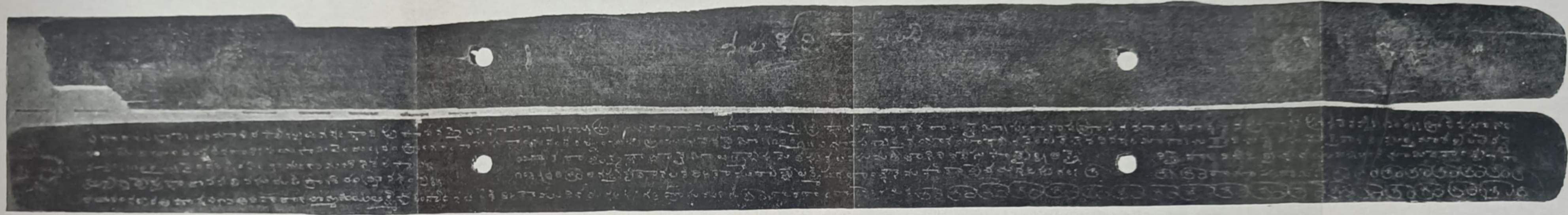
and this corresponds to Saturday, the 2nd, August, 1834 A. D. The date of the copying of the fourth Canto of the Manuscript corresponds to Sunday, the 3rd, or Monday, the 4th, August, 1834 A. D. (See Footnote 74).

The name of the scribe of this Manuscript is mentioned as Bommakuṇṭala Lakṣmīnrsiṁhamu, who seems to have copied the work for his personal use.

There are certain inaccuracies in the text as found in this Manuscript, for which perhaps the scribe was responsible. Some of the inaccuracies and the possible emendations are discussed by the present Editor in the critical Footnotes.

T. VENKATACHARYA,
University of Toronto

December 16, 1974



A Folio of the fragmentary Palm-Leaf manuscript of the *Nalakīrtikaumudī* preserved at the India Office Library, London.

नलकीर्तिकौमुद्याः विषयानुक्रमणी

(मातृकायां द्वितीयचतुर्थसर्गात्मको भाग एव लभ्यते)

तत्र द्वितीयसर्गे

देवदूतस्य नलस्य कुण्डिननगरीप्राप्तिः । कुण्डिनपुरीवर्णनम् । राजवेश्मनिरीक्षणम् । तत्र सखीमध्ये भैमीदर्शनम् । भैमीवर्णनम् मनसि । अन्तर्हितेनैव सता नलेन कृतं भैम्यै इन्द्रादिदेवाभिलाषनिवेदनम् । देवोत्कर्षवर्णनम् । देवा वरणीया इति नलोपदेशः । वैरसेनिवरणमेव स्वयं निश्चितमिति भैम्या आविष्करणम् । देवेभ्यः नलकृतं भैमीनिश्चयस्य निवेदनम् । देवर्षिमुखेन दमयन्तीस्वयंवरवार्तामवगत्य भैमीवञ्चनार्थं कपटविधाने देवानां मतिः । स्वयंवरार्थं देवादीनामागमनम् । समागतानां राज्ञां कुलशीलादिवर्णनविषये भीमभूपतेश्चिन्ता । तद्वर्णनार्थम् अच्युतादिदेवैः सरस्वत्याः प्रेषणम् । तदर्थं सरस्वत्याः अवतरणम् । सरस्वतीवर्णनम् । भीमभूपाय सरस्वतीकृतं स्वागमनकारणनिवेदनम् । स्वयंवरार्थं भैम्याः स्नपनादिभिः सज्जीकरणम् । भैमीवर्णनम् । भैमीकृतं सरस्वतीवन्दनम् । तस्यै सरस्वत्याः वरप्रदानम् ।

चतुर्थसर्गः

दमयन्तीसहितस्य नलस्य स्वकीयकल्याणपुरीप्राप्तिः । कल्याणपुरीवर्णनम् । दमयन्तीदर्शनार्थं पुरस्त्रीणाम् जातस्य सम्भ्रमस्य वर्णनम् । तदैव सम्प्राप्तस्य वसन्तसमयस्य वर्णनम् । यूनां च तद्वशाद् रतेच्छा । सूर्यास्तमयवर्णनम् । हरिदङ्गना-वर्णनम् । नक्षत्रचन्द्रोदयवर्णनम् । अनङ्गसाम्राज्यवर्णनम् । नलस्य दमयन्त्या सह केलीभवनप्राप्तिः । नलदमयन्त्यो-विविधक्रीडावर्णनम् । अन्येषां च यूनां क्रीडावर्णनम् । सर्वेषां च निद्रालसता । चन्द्रास्तमयः । क्रमेण प्रातःकाल-वर्णनम् । सूर्योदयवर्णनम् । सूर्यबिम्बवर्णनम् । कालेन भैम्याः गर्भधारणम् । गर्भवत्याः भैम्याः वर्णनम् । भैम्यां क्रमेण पुत्रजननम् परस्तात् पुत्रीजननं च । सकलवसुमती-जानेर्नलस्य सौराज्यवर्णनम् ।

नलकीर्तिकौमुदीमहाकाव्यम्
अगस्त्यपण्डितेन
कृतम्

[मातृकायां द्वितीयचतुर्थसर्गात्मको भाग एव लभ्यते ।]

अथ द्वितीयः सर्गः

अथाप्तदूत्यो निषधाधिनाथः
पुरं[1] विदर्भाधिपतेः प्रपेदे ।
मुक्ताफलस्रङ्मणिचित्ररथ्यां
शशी सनक्षत्रगणामिव द्याम् ॥ १

प्रतप्तकार्तस्वरवेश्मजालां
महेन्द्रनीलोपलहर्म्यमालाम् ।
चन्द्राश्मसौधान्तरलोलदोलां
विशालचामीकरचन्द्रशालाम् ॥ २

सुवर्णहर्म्याग्रचरोडुचक्राम्
अर्केन्दुमार्गायितजालरन्ध्राम् ।
विचित्ररत्नाञ्चितशक्रचाप-
नीकाशचामीकरतोरणान्ताम् ॥ ३

1. This reference is obviously to Kuṇḍinapurī, as is made clear in verse I. 49.

विचित्ररत्नाभरणेन्दुकान्त-
मुखीं च काञ्चीकमनीयशोभाम् ।
लसत्पताकामलकाभिरामां
रामामिवाशेषमनोभिरामाम् ॥ ४

तत्रेन्दुकान्तोपलबद्धकुड्य-
मेकत्र नीलाश्मनिबद्धभित्ति ।
अन्यत्र तेजस्तिमिरायमाणं
महेन्द्रचापद्युतितोरणाङ्कम् ॥ ५

चन्द्राश्मनीलोपलशातकुम्भ-
स्तम्भोल्लसत्कृत्रिमपुत्रिकाभिः ।
स भासमानं धृतदीपिकाभि-
रैक्षिष्ट सान्तःपुरवेश्म राज्ञः ॥ ६

राजोर्जराकेन्दुसमप्रकाशो[2]
मध्येसभं मध्यगतां सखीनाम् ।
तत्रोडुमध्योज्ज्वलभामधिद्यु
ददर्श भैमीमिव रोहिणीं सः ॥ ७

कचालिबृन्दोल्लसदास्यपद्मा-
मिन्दीवराभाक्षियुगोडुदन्ताम् ।
नाभ्यालवालोद्भवरोमराजि-
लताग्रसौवर्णफलस्तनीं ताम् ॥ ८

2. *Ūrja* means *kārtikamāsa*, which is one of the months of *śaradṛtu*. (*rājā*) *ūrjarākendusamaprakāśaḥ*, therefore, means *śāradapūrṇacandratulyaḥ*.

बालामबालेन्दुमुखीं तदर्ध-
फालां तदन्तःस्थललाटिकाङ्काम् ।
कामस्य साक्षादिव राज्यलक्ष्मीं
लक्ष्मीं[3] नृपाब्धिप्रभवामिवान्याम् ॥ ९

विधुं विधाता विदधे किमास्यम्
अस्याः समग्रोत्थितमुज्ज्वलाभम् ।
आह्लादकत्वं मनसस्त्रिलोकी-
लोकस्य यायात् कथमन्यथेदम् ॥ १०

प्रतिश्रुतार्थाकरणे महाघ-
मालोच्य भैमीमभिकोऽपि[4] पश्चात् ।
अन्तर्हितोऽसावशरीरिणीव
तामित्यवोचद्धिमशैलधैर्यः ॥ ११

3. Māgha compares a kingdom (*rājya*) with *udadhi* (*udadhi-mahati rājye* etc. in XI.6). Our author here seems to compare *nṛpa* himself with *abdhi*.

4. The word *abhika* is a *Taddhitānta* (*kannanta-nipātanam*) in the sense of *kāmuka* noted in the rule *anukābhikābhīkaḥ kamitā* (5.2.74). Though in the case of other expressions ending in *uka* (*kṛt-pratyaya*) genitive is prohibited by the rule *na lokāvyaya* etc. (2.3.69), in the case of the word *kāmuka* (alone) genitive is noted as an idiomatic usage (*Kamer aniṣedhaḥ*; *lakṣmyāḥ kāmuko hariḥ*; Bhaṭṭoji) where *ṣaṣṭhī* is possible by the general rule *Kartṛkarmaṇoḥ kṛti* (2.3.65). As far as *abhika*, *anuka*, and *abhīka* are concerned, the rule 2.3.65 is not applicable, as these are not *kṛdanta*-forms. The *dvitīyā* by *Karmaṇi dvitīyā* is thus an idiomatic one. Bhaṭṭi has the following verse :

prāpya cañcūryamāṇāsau patīyantī raghūttamam,
anukā prārthyāṁ cakre priyākartuṁ priyaṁvadā.
(IV. 19)

सुरेशकीनाशहुताशपाशि-
नामामृताशा अपि मुक्तदाराः ।
अत्यप्सरस्त्वामभिका धरित्रीं
प्राप्ता वदामः किमु तेऽद्य भाग्यम् ॥ १२

एते महान्तः सुरलोकनाथा
अद्यासुनाथीभवितुं तवोत्काः ।
तत्रैकमिष्टं त्वमभीष्टलब्ध्यै
वृणीष्व देवोत्तममाप्तलाभे ॥ १३

इन्द्रं वृणीषे यदि लोकनाथम्
एष्यत्युपेन्द्रस्तव देवरत्वम् ।
गुणौघरत्नाढ्यनृपाब्धि-पुत्र्याः
पुत्री[5] पयोधेरपि यात्यभावम् ॥ १४

सर्वान्तरस्थं यदि[6] कांक्षसेऽग्निं
पुत्रः कुमारः सुरसैन्यपालः ।

Here the word *raghūttamam* appearing in between *patīyanti* and *anukā* was perhaps intentional to illustrate the usage of the *dvitīyā* with *anukā*. Otherwise, if *anukā* governed the *ṣaṣṭhī* Bhaṭṭi would have shown it like *tasyānukārthayāṁ cakre* or in some other way. Hence the usage here as *bhaimīm abhikaḥ* (II. 11) and *tvām abhikāḥ* (II. 12).

5. See note 3.

6. The root *kākṣi* (or *kāṅkṣ*) is noted as *parasmaipadin* (*kāṅkṣati*) in the *Dhātupāṭha*, and is usually found so in usage. V.S. Apte notes some epic uses in Ātmanepada too, sometimes. See for instance *Bhagastadgītā* I. 31. Vidyānātha seems to use it in *Parasmaipada*. See *Pratāparudrīya*, Bālamanoramā Press edn. p. 59.

भविष्यति त्वं सदृशी च ताभ्यां
स्वाहास्वधाभ्यामतिदिव्यकान्ता ॥ १५

देवं वृणोषे यदि धर्मराजं
भविष्यतस्ते श्वशुरौ[7] दिवाकृत् ।
संज्ञा च देवी भिषजौ सुराणां
मत्तेभकुम्भस्तनि देवरौ च ॥ १६

अपां पतिं कामयसे यदि त्वम्
अब्जाक्षि चन्द्राश्मविनिर्मितेषु ।
सौधेषु नीलोपलकुट्टिमेषु
विहारमेष्यस्युडुपुष्पवत्सु ॥ १७

मृदूद्दलद्वारिजशीतवात-
वीतेष्टसम्भोगपरिश्रमेषु ।
कल्पद्रुमालाकलिलेषु[8] तेन
समं च देवोपवनेषु नित्यम् ॥ १८

यः कश्चिदेतेषु वृतस्त्वया चेन्
महेन्द्रमुख्येष्वमरेषु भैमि ।

7. *śvaśurau* stands for *śvaśrū* and *śvaśura* both. Sun was the father of Yamadharmarāja, and Saṁjñā who was also known as Chāyādevī; was Yama's mother. Aśvinīdevas the twin physicians of the gods, were the brothers of Yama. It is, therefore, mentioned in this verse that if Bhaimī chose to marry Yamadharmarāja, Sun and Saṁjñādevī would become her parents-in-law, and Aśvinīdevas her brothers-in-law (*devarau*).

8. *kalila* is in the sense of "full of". See Apte.

पातालभूस्वर्गनिवासिनीभ्य-
स्त्वमुत्तमा भामिनि सुन्दरीभ्यः ।। १९

स्वःसुन्दरीयौवनभुक्प्रकाम्य-
लावण्यतस्त्वत्यमरी पुराभूः ।
स्वप्राप्त्युरुप्रेमसुरप्रभावाद्
आयुष्यतोऽप्यत्यमरी भवाद्य ।। २०

निशम्य वाचं तदुदीरितां सा
स्फुटाक्षरां सुस्थिरचित्तवृत्तिः ।
अदृश्यमानं मनसा विचिन्त्य
किञ्चिद् बुभुत्सुस्तमुवाच भैमी ।। २१

यं कामयेऽहं कमनीयरूपं
वक्ष्यामि ते तं शशिशुभ्रकीर्तिम् ।
को वा भवान् मे वद वाक्पटुत्वे
वाचस्पतिर्वेति पतञ्जलिर्वा ।। २२

तयेति पृष्टोऽपि पुनः पुनः स
तानेव देवान् प्रशशंस राजा ।
करोषि मत्प्रश्नत्यतिथिं स्ववृत्तं
न त्वं पुनः सेति जगाद भूयः ।। २३

पृच्छा कृता त्वद्विषया मयैषा
प्रत्युत्तरं तेऽमरगोचरं यत् ।
पृच्छाम्यहं त्वां न विरुद्धवादं
वदाम्युदन्तं शृणु भो मदीयम् ।। २४

सदातिशुद्धं च कलाभिरानं
सत्सङ्गलाभादतिशोभमानम्[9] ।
राजानमाप्तुं विबुधं मदीयं
चेतो भृशं कामयते हि नान्यम् ॥ २५

तां श्लिष्टवाचं च जगाद भूयः
पाणिग्रहस्ते शशिनो ह्यलभ्यः ।
नरस्य बालेऽमरकामितायाः[10]
नार्हः कुराजस्य मितायुषः स्यात् ॥ २६

मनो[11] नलं कामयते मदीय-
मिति [ब्रुवाणां] स जगाद राजा ।
गृह्णासि पाणिं यदि पावकस्य
मनोरथो मे फलितोऽद्य जातः ॥ २७

9. The expressions *kalā*, *sat*, *rājan*, and *vibudha* have two meanings each, applicable to Nala and Candra. *Sat* means *Nakṣatras* when applied to Candra.

10. The second line seems to be construed thus : *he bāle, kau=bhūmau (vartamānasya) rājñaḥ=kṣatriyasya, parimitāyuṣaḥ, narasya=martyasya ca sataḥ, yā amara-kāmitā, tasyāḥ, arhaḥ=mūlyaṁ na syāt*. When compounded *kurāja* becomes *ṭac-pratyayānta* (5.4.91).

11. In the course of her conversation with the *haṁsa*, Damayantī's statement in the *Naiṣadha* is as follows : ....*babhāṇa bhaimī, ceto nalaṁ kāmayate madīyaṁ nānyatra kutrāpi ca sābhiāṣam*. (III. 67)

वदन्तमेवं पुनराह भैमी[12]
महेन्द्रमुख्या महितप्रभावाः ।
नमोऽस्तु तेभ्योऽखिलवन्दितेभ्यो
मत्प्राणनाथस्तु स वैरसेनिः ॥ २८

निशम्य तत्तद्गदितं युवायं
हृष्टान्तरङ्गोऽपि विशुद्धबुद्धिः ।
विचिन्त्य किञ्चिन्मनसा बभाषे
भूयोऽपि भूमीन्द्रसुतां स राजा ॥ २९

नलो मितायुर्मितसम्पदेक-
लोकेश्वरस्तेऽमृतपा ह्यमर्त्याः ।
अक्षय्यसम्पद्बहुलोकनाथा-
श्चिन्त्यं त्वयैवात्र हि तारतम्यम् ॥ ३०

नलोऽपि नालं नलिनाक्षि (मन्ये)
देवेषु वैरं विरचय्य यातुम् ।
सौख्यं वदस्व त्वमरालकेशि[13]
सुखी कुतः स्याद् बलवद्विरोधी ॥ ३१

12. A few expressions are seen noted separately above the line in the Manuscript. These may give a different reading of the first foot as *tam uktavākyaṁ punar āha santu.*

13. The expression *vadasva* in *Ātmanepada* seems intended in the special sense of "have proficiency in" or "be an authority on", according to the rule *Bhāsanopasaṁbhāṣā-*

शापं प्रदातुं च विधातुमेनं
राज्यच्युतं भ्रष्टसमस्तकृत्यम् ।
अलं भवेयुः कुपिता नलं ते
तेषामशक्यं वद किं त्रिलोक्याम् ॥ ३२

ब्रुवन्तमेवं सभयाह भैमी
भूयोऽपि रत्नस्य च काञ्चनस्य ।
शोभावहः स्याद् भुवि काचमण्यो-
र्योगस्तु शोभां वद किं तनोति ॥ ३३

पुलोमपुत्रीमनुभूय शक्रो
न मानुषीं प्रार्थयितुं किलार्हः ।
आघ्राय जातीकुसुमं षडङ्घ्रि-
रपेक्षते किं नु वदस्व[14] तुम्बीम् ॥ ३४

प्रतीक्षमाणासु सदाप्सरस्सु
न मानुषीं याचितुमर्हतीन्द्रः ।
मरन्दपूर्णेष्वरविन्दबृन्दे-
ष्विन्दिन्दिरो वाञ्छति किं वदार्कम्[15] ॥ ३५

etc. (1.3.47). See also *Naiṣadha* XIV. 36. In this context the idea intended may be that the messenger asked her to show any authority for a positive answer to the question. "How can a person be happy, when he incurs the displeasure and enmity of the strong ?" The answer being negative, she was advised to reconsider her plans.

14. This is similar to the one explained in the Note 13. See also the Introduction (p. 22).

15. The idea conveyed in this line is similar to what was conveyed by Yāmunācārya (in *Āḷavandār stotra*) in the following verse :

गृह्णाति पाणिं स नलो न चेन्मे
पूरे च वारौ ज्वलितेऽनले वा ।
त्यक्ष्यामि[16] पीत्वापि विषं शरीरं
स्पृशामि नान्यं कृतसंविदेषा ।। ३६

श्रुत्वेति वाचं तदुदीरितां स
सुरेश्वराणामुपसृत्य पार्श्वम् ।
चकार तच्छ्रुत्यतिथिं नलोऽथ
यथातथं स्वश्रुतभैम्युदन्तम् ।। ३७

सुराः पुरैव श्रुतभैम्युदन्ता
दूतीमुखात्तेऽथ नलादपीमम् ।
श्रुत्वा मतिं चक्रुरबाप्तजाला-
स्तद्वञ्चनार्थं कपटं विधातुम् ।। ३८

अथाभ्यनुज्ञाप्य सुरेश्वरेण
नलाय देवास्त्वनलप्रधानाः ।
बभूवुरन्योन्यकृतात्मसंज्ञा
नलीकृताः स्वाकृतिभिः प्रभावात् ।। ३९

देवर्षिसंश्रावितभीमपुत्री-
स्वयंवराध्यक्षणवीक्षणोत्काः ।

tavāmṛtasyandini pādapaṅkaje
niveśitātmā katham anyad icchati,
sthite'ravinde makarandanirbhare
madhuvrato nekṣurakam hi vīkṣate. (V. 27)

16. In the *Naiṣadhacarita* of Śrīharṣa too, Damayantī speaks out a similar determination to Haṁsa (III.77).

विचित्ररत्नाभरणोज्ज्वलाङ्गा-
स्ततः सुवस्त्रा धृतदिव्यरूपाः ॥ ४०

भोगस्थमण्युज्ज्वलमौलिरत्ना
भोगीश्वरा वासुकितक्षकाद्याः ।
भोगैः शुभैर्भोगवतीसपत्नीं[17]
प्रापुः पुरीं भीममहीमघोनः ॥ ४१

द्वीपाधिनाथा बहवोऽथ भीम-
पुरीमनेकद्विपयूथरथ्याम् ।
असंख्यसाङ्गध्वजिनीसमेताः
संस्तूयमाना बहुवन्दिबृन्दैः ॥ ४२

नरेन्द्रपुत्रा नलिनाभवक्त्राः
सर्वे युवानः शतपत्रनेत्राः ।
निजाङ्गरुवर्तर्जितपुष्पचापाः
पुरीमवापुः शतशः सुवंश्याः ॥ ४३

सम्भूय सर्वेऽपि तथा त्रिलोकी-
लोकेश्वरास्तत्र समग्रसैन्याः ।
आसन् बतेयुर्न यथा धरित्र्यां
तिला विकीर्णा जनतोपरि द्राक्[18] ॥ ४४

17. Bhogavatī is the name of the city of the Nāgas in the lower world.

18. This is similar to what is described by Śrīharṣa in the following verse :

talaṁ yatheyur na tilā vikīrṇāḥ
sainyais tathā rājapāthā babhūvuḥ. (X.5)

समेयुषः स्वां नगरीं समस्तान्
नरेन्द्रपुत्रानभिगम्य भीमः ।
सम्पूज्य राजा शिबिरेषु पश्चात्
क्लृप्तोपचारेषु निवेश्य तुष्टः ॥ ४५

सभामणिस्तम्भसहस्रजुष्टां
राजा ससभ्यैरनुगम्यमानः ।
विचित्ररत्नस्थगितान्तराल-
सौवर्णवेदिं तत आविवेश ॥ ४६

स्वर्णस्थलीसान्ध्यपयोदरम्ये
नवाधिकाभोज्ज्वलरत्नतारे ।
प्रधानवर्गग्रहमण्डलेऽसौ
राजा सभाविष्णुपदे रराज ॥ ४७

राजा सभामध्यगतस्ततोऽभूत्
कुलानि शीलानि वदेदमीषाम् ।
समागतानां चरितानि चेह
कार्येति चिन्ताकुलचित्तवृत्तिः ॥ ४८

सत्रा विधात्राच्युतमुख्यदेवाः
समेयुषः कुण्डिनमेकदैव ।
नाथान् त्रिलोक्याः शतशो विलोक्य
वाग्देवतामित्यवदंस्तदानीम्[19] ॥ ४९

19. See *Naiṣadha* (X.69, 70, and 90).

वार्तामिमां वारिण श्रृणुष्व भूमौ
भीमात्मजाभूदगराजकन्या[20] ।
हरो नलः पापहराभिधानो
लोकेश्वरो भूतिकृताङ्गरागः ॥ ५०

स्वयंवरार्थं विहितोद्यमेन
पित्रा तदीयेन जगत्यधीशाः ।
प्राप्ताः कृताहूतय इन्द्रमुख्याः
सुरा नरेन्द्राश्च पुरीं फणीन्द्राः ॥ ५१

याह्यद्य देवि त्वमितो धरित्रीं
कुलानि शीलान्यभिधातुमेषाम् ।
राज्ञां चरित्राणि च राजपुत्र्यै
श्वश्श्रेयसे स्याद्धि महत्प्रशंसा ॥ ५२

संवर्ण्य राज्ञः समुपागतांस्तान्
नलेन भैमीं सह सङ्घटय्य ।
निर्वर्ण्य कल्याणमहं महान्तं
स्वभर्तृपार्श्वं पुनराश्वपेहि[21] ॥ ५३

20. I have not been able to get the source of this information that Pārvatī was born as Damayantī, and Śiva as Nala.

21. MS reads *āśvupaihi*, which is obviously a mistake of the scribe.

ततः कणादाक्षपदप्रणीत-
विद्यारदालिद्वयदीपिताशा[22] ।
श्रुतिस्मृतिद्वन्द्वनिजाक्षियुग्मा
मुनीरितव्याकरणस्फुरद्वाक् ॥ ५४

सङ्गीतसाहित्यलसत्कुचोच्चा
त्रयीमयोन्नेयवलित्रयान्ता ।
सांख्योरुयुग्मा द्वयवादपादा
मध्येसभं सावततार बाला[23] ॥ ५५

स्वकान्तिपूरप्रसरप्रकाश-
दिक्चक्रवालां धृतरुक्मवेत्राम् ।
सभान्तरज्योत्स्नितमन्दहासां
स्वर्णप्रवालायितकण्ठनालाम् ॥ ५६

22. The first half of this verse seems to convey in brief the idea noted by Śrīharṣa in his verse X.82 *śruti* and *smṛti* are metaphorized by our author into the eyes of Sarasvatī. Śrīharṣa employs these differently. (See X.85.) Vyākaraṇa is mentioned by our author to support the shining speech of Sarasvatī, whereas Śrīharṣa utilized it for her *kāñcīdāma* (X.78).

23. The first foot of X.74 of the *Naiṣadha* was utilized by our author as the last foot of this verse. By the first of this verse (II.55) we are reminded of the well-known verse :

saṁgītam api sāhityaṁ sarasvatyāḥ stanadvayam,
ekam (?) āpātamadhuram, anyad (?) ālocanāmṛtam.

गृहीतसौवर्णविचित्ररत्न-
प्रभापरिद्योतितपादुकान्ताम् ।
विसिष्मिये[24] वीक्ष्य विभुः सभान्तः
सम्भूतसत्कल्पलतायमानाम् ॥ ५७

स्थित्वा मुहूर्तं तदवस्थयासौ
पुरः स्फुरन्मूर्तिममूं विलोक्य ।
त्वमागतासीह कुतोऽद्य मातः
पवित्रितं मद्गृहमित्युवाच ॥ ५८

स्वार्धाङ्गिताङ्गमपहातुमशक्यमीशं
मुक्त्वा कथञ्चन शिवासि किमागतेह ।
पत्युर्मुखाब्जगणसञ्चरणच्छलेन
त्वं निर्गता भुवमिताद्य सरस्वती वा[25] ॥ ५९

त्वमब्धिजा वा प्रविहाय विष्णुं
प्राप्तासि भूलोकविलोकनोत्का ।
उतागता किं नु मदीयभाग्य-
लक्ष्मीर्मनः पूरयितुं मम त्वम् ॥ ६०

सा शारदा शारदचन्द्रचन्द्रिका-
स्मिताङ्कुराभा विशदां विभोः सभाम् ।
प्रकुर्वतो भूपतिमित्युवाच तं
स्तुवन्तमित्यात्मनिविष्टलोचनम् ॥ ६१

24. The षत्व for the first स is prohibited by सान्दाचो: (8.3.III).

25. The questions and doubts regarding Sarasvati, conveyed by our author in vv. II. 59 and 60 are interesting and seem to be his own.

राजन् पद्मभवादिसर्वविबुधैः सम्प्रार्थिता प्रेषिता
नाम्नाहं चतुरास्यहंसवरटा देवाङ्गनास्म्यागता ।
भूत्वा त्वद्दुहितुः सखी च वरणे राज्ञां सुराणामहं
वंशान् सुप्रथितानि शीलचरितान्यावर्णयामि प्रभो[26] ॥ ६२

मूर्ताथ सा तद्गृहदेवतेव
वाण्येवमाख्याय करे गृहीत्वा ।
भैमीं निशान्तान्तरमाविवेश[27]
वधूषु वध्वो हि वसन्ति लोके ॥ ६३

भैमीं ततो जीवसुवश्चरन्त्यः[28]
सौवर्णवेद्यन्तररत्नपीठे ।
निवेश्य तां चम्पकतैलपात्रं
पुरो निधायाशिषमेवमूचुः ॥ ६४

अनेकरत्नाकरमेखला त्वं
तं सप्तरत्नाकरमेखलायाः ।
पतिं पतिं प्राप्नुहि पार्वतीव
शिवं शिवं स्याद्दुपार्धकाले ॥ ६५

वलक्षसिदार्थकमिश्रमार्या[29]
यवाङ्कुरैः सार्धममूश्चिरण्ट्यः ।

26. See the Introduction for different metres of verses in the *Nalakīrtikaumudī*.
27. *niśānta* means "house". Amara notes : *niśāntapastyasadanabhavanāgāramandiram*.
28. *jīvasūḥ* means "a woman whose children are living". (See also verse II. 77).
29. *siddhārtha* itself means white mustard. *valakṣa* which means "white" is perhaps used to indicate the idea of "very white mustard".

निचिक्षुपुस्तैलमुपात्तबाण-
कौशेयकायाः[30] शिरसि प्रहृष्टाः ॥ ६६

लोध्रपिष्टपरिमार्जिततैलाम्
अङ्गरागपरिक्लृप्तनिजाङ्गाम् ।
तां विनिन्युरथ मज्जनगेहं
योषितः सुवदनाः सहतूर्यम् ॥ ६७

तां रत्नपीठे विनिवेश्य तत्र
भैमीं चलत्कुण्डलमण्डितास्याः ।
नार्यः करावर्जितशातकुम्भ-
कुम्भस्थतोयैः स्नपयाम्बभूवुः ॥ ६८

सख्यस्ततः क्षौमनिवासिनीं तां
सौवर्णपीठे विनिवेश्य भैमीम् ।
विभूषणैः स्थापितरत्नदीपै-
र्विभूषयाञ्चक्रुरलं प्रगल्भाः ॥ ६९

सख्या कयाचित् प्रथमं प्रयत्नान्
मृगाङ्ककल्पे मृगनाभिक्लृप्तः ।
भ्रूदम्भकामप्रणवान्तरस्थ-
शिलीमुखोऽभूत्[31] तिलकस्तदास्ये ॥ ७०

30. In a similar context of the description of the make-up of Pārvatī, commenting on the verse VII. 7 of the *Kumārasaṁbhava* Mallinātha notes :
śaraḥ kṣatriyayā grāhya iti manusmaraṇāt (*bāṇopādānam*).

31. Describing Sarasvatī Śrīharṣa mentions in (X. 86) that the two parts of (the inscribed symbol of) *Oṁkāra*—

स्वकायकण्डूत्यपनोदनाय
प्राप्तस्फुरत्कण्टककेतकालिः ।
भोगस्थरत्नायितपुष्पमाला
विभाति वेणी भुजगीव[32] भैम्याः ।। ७१

in Nāgarī characters—served as the *upamāna* to her eye-brows.

Our author, on the other hand, while describing the *tilaka* on the forehead of Damayantī compares (by a metaphor) the *tilaka* to the dot—*śilīmukha* seems to be used by the author in the sense of the *bindu*—seen in the (Nāgarī) writing of the *Oṁkāra*, where again the *praṇava*, the sacred syllable Oṁ, is noted as the *kāmapraṇava*, appearing in the guise of the eye-brows of Damayantī. The A. S. P. P. gives the reading as *kāmapraṇatā*, etc. I think it is *praṇavāntara* etc. as I find it.

32. It is still a matter of taste in (some parts of South) India, that ladies make use of the long petals of *ketaka* flowers, while arranging their hair in braids. The long petals of the *ketaka* flowers are interwoven with the hair. The verse II. 71 has a reference to this type of adorning of the hair of Damayantī. Making a convenient use of the presence of the petals of the *ketaka* flowers, our author notes that her (long) braid intertwined with these petals, looked like a (long & black) serpent that got in contact with the (thorny) *ketaka* flowers for the purpose of getting relief from the itching on the body. The (other) ornamental flower on her head was comparable to the gem on the hood of the serpent (which it is conventionally supposed to possess).

नासा विभूषार्पितवक्रहीर-
बालेन्दुसन्मौक्तिकरत्नशुक्रा[33] ।
वलित्रयादङ्गुलिनोदनोत्थात्
सा मुष्टिमध्येति[34] बभूव बुद्धा ॥ ७२

तत्पादौ मणिकुट्टिमाटन-
परिश्रान्तौ वमन्तौ नवं
रक्तं यावकदम्भतो
मणिलसन्मञ्जीरनादच्छलात् ।
क्रोशन्तौ च विलोक्य खिन्नहृदया
धात्री नखांशूत्कर-
श्रीगन्धद्रुमपल्लवानभिनवा-
नग्रे स्तृणातीव हि[35] ॥ ७३

33. The reading of the line in the Manuscript is not very clear, and what is given in the text is only my guess. This describes the nose of Bhaimī, and the idea intended is perhaps this. Her beautiful nose had an ornament (pendant—as is used by some even now) consisting of gold (=*śukra*), studded with a crescent-like diamond (= *vakrahīrabālendu*), a beautiful pearl (= *sanmauktika*), and a gem (= *ratna*). The word *ratna* is clear in the MS.

After the description of the nose of Bhaimī in the first half, we get a reference to her *madhyabhāga* in the second, which leaves out important items in between. Perhaps there were some lines or verses before the second half of this verse, which are missing.

34. *muṣṭimadhyā* is in the sense of *muṣṭimeyamadhyā*.

35. See the Introduction for metres.

भृङ्गानवाप्तिप्रतिपन्नखेदा
कृत्वा वने गन्धफली तपोऽलम् ।
तन्नासिकाभूदनुभूतगन्धा
स्वपार्श्वनेत्रीकृतभृङ्गसेव्या[36] ॥ ७४

स्नाता घटाभ्रपरिमुक्तपयोभिराप्त-
कौशेयकाशकुसुमा लसदास्यपद्मा ।
आमुक्तमौक्तिकविभूषणसस्यपूर्णा
भातीव भीमतनया शरदुर्वरेयम् ॥ ७५

अलङ्कृता स्वर्णविभूषणैरलं
रत्नोज्ज्वलैः सा निजगात्रशोभितैः ।
विष्णोर्जगन्मोहनवेषधारिणी
मूर्तिर्द्वितीयेव रराज भीमजा ॥ ७६

वध्वो जीवसुवः[37] प्रफुल्लनयना
वृद्धाश्चिरण्ट्यः शुभा
भैमीं पाणियुगेन वन्दितपदां
मन्दाक्षनम्राननाम् ।
उत्थाप्य प्रमदप्रपूर्णमनसो
मूर्धन्युपाघ्राय तां
कल्याणं समुपेहि साम्प्रतमिति
प्रोचुः शुभाश्चाशिषः ॥ ७७

36. See the Introduction.
37. See verse 64, and note 28.

तथा भूसुरेभ्यो बहुभ्यश्च भैमी
सुरेभ्यो महद्भ्यो नमस्कृत्य वीक्ष्य ।
सकाशे लसत्काशनीकाशकान्ति
घनानीलवेणीं ववन्देऽथ वाणीम् ॥ ७८

सा मन्दस्मिततर्जितातिविशद-
ज्योत्स्नास्फुरच्छारदा
भैमीं शारदपुण्डरीकवदनां
विप्रौघवाक्सारदा ।
तामूचे शिरसाभिवादनपरां
मन्दस्मितां शारदा
बाले त्वामभियातु सर्वजगती-
साम्राज्यलक्ष्मीः स्वयम् ॥ ७९

इति नलकीर्तिकौमुद्याख्ये लक्ष्मीपदलाञ्छने
अगस्त्यकृतौ महाकाव्ये
द्वितीयः सर्गः

[जयसंवत्सर आषाढ़ (बहुलपक्ष) १२ (द्वादशी) स्थिरवारमुन* बोम्मकुण्टललक्ष्मीनृसिंहमु नलकीर्तिचन्द्रिका-द्वितीयसर्गमु व्रासुकोनेनु]

* This is a Telugu sentence.

[मातृकायां तृतीयः सर्गो नोपलभ्यते]

अथ चतुर्थः सर्गः

ततः प्रयातेष्वखिलेषु तेषु
सुरेषु भूपेषु च पन्नगेषु ।
नलोऽप्युवास श्वशुरालयेऽसौ
मासं नवोढां स्ववशं निनीषुः ॥ १

ततः शुभंयौ दिवसे सदारः
प्रस्थापितोऽसौ श्वशुरेण राजा ।
[नीत्वा] त्रिरात्रं वसतौ सहैव
क्रमेण कल्याणपुरीमगात्[38] स्वाम् ॥ २

अधीतवेदा नलराजधान्यां
द्विजा उतथ्यानुजलब्धवर्णाः[39] ।
स्वस्था महीस्था अपि भान्ति कल्प-
द्रुमायमाणाश्च वनीपकानाम् ॥ ३

38. The name of the capital of the *Niṣadha* country, is given here as Kalyāṇapurī, whereas Trivikrama in his *Nalacampū* notes it as *Niṣadhāpurī*. These names are not found in the *Mahābhārata*. I am unable to trace the source of these names. See the Introduction.

39. Utathyānuja means Bṛhaspati.

या क्षत्रियैरुत्तमवंशजातैः
पूर्णा परप्राणरिरक्षुभिः[40] पूः ।
प्राणान् विमुच्यापि निजान् महद्भि-
र्भीति प्रपन्नेष्वभयप्रदैश्च ॥ ४

वैश्या विपण्यर्पितचित्ररत्न-
प्रभासमुद्द्योतितभानुभासः ।
सहस्रभानुं बहुचित्रभानुं
कुर्वन्ति पुर्यां निषधेश्वरस्य ॥ ५

कल्याणपुर्युत्तमधर्ममुख्य-
त्रिवर्णशुश्रूषणतत्परैर्या ।
पूर्णा कुलाचाररतैर्महद्भिः
श्रिया सदाभूद् वृषलैर्वृषाप्तैः[41] ॥ ६

यत्र ध्वजानां पटमारुतेन
शोतेन सौधाग्रसमुच्छ्रितानाम् ।
अध्वश्रमं हेलिहया[42] [नयन्ति]
श्रान्ताः क्षणं तत्र हि विक्रमन्ते ॥ ७

प्राप्य क्षणं स्फाटिकहर्म्यमालां
भूत्वेन्दुगौरा हरिदश्ववाहाः ।

40. *rirakṣiṣu* is the usual desiderative form. *rirakṣu* is archaic. See my note on III. 60 of the *Śrīharicarita-mahākāvya*, Adyar Library Series Vol. 102, and my Introduction (xxxviii) to that work.

41. *vṛṣāptaiḥ* seems to be in the sense of *āptavṛṣaiḥ*.

42. *Heli* means "Sun".

नीलोपलासञ्जितसौधभाजः
प्रापुः पुनर्यत्र निजाङ्गकान्तिम् ॥ ८

नीलाश्मसोपानितदीर्घिकासु
कह्लारनीलोत्पलवारिजानाम् ।
सावर्ण्यभाजां मकरन्दगन्ध-
माघ्राय जानन्ति हि यत्र भृङ्गाः ॥ ९

सौधाग्रसंस्थाः शशभृन्मणीनां
विधुं स्ववक्त्रेन्दुसमं विधातुम् ।
यत्राङ्गनास्तत्परभागतोऽद्धा
कुर्वन्ति कस्तूरिकया कलङ्कम् ॥ १०

यत्सौधवातायनरन्ध्रमार्गाद्
गच्छन् शशी नित्यमभूत् कलङ्की ।
तत्रस्थदीपाग्रमषीविनील-
मध्यो न पङ्कान्न शशान्न चैणात् ॥ ११

आशान्तभास्स्फाटिकसौधशुभ्र-
भासो महत्याः कपटान्नलस्य ।
पुरी सुराणां नगरीं गरीय-
स्यलं हसन्तीव विभाति योर्व्याम् ॥ १२

वस्वोकसाराभ्यधिका श्रिया या
सुरेष्टदैर्भूमिसुरैरुपेता ।
चलत्पताकापटपाणिना द्यां
कल्याणपुर्याह्वयते स्म योद्धुम् ॥ १३

खेयस्थपाथःप्रतिबिम्बितोडु-
गतोच्चकार्तस्वरसारसाला ।
या पूर्नलस्योज्ज्वलहैमहर्म्या
रसातलेलाद्युगतेव रेजे ॥ १४

सैन्यैः स्वकीयैः श्वशुरार्पितैश्च
पदातिवाजीभशताङ्गपूर्णैः ।
अतीतसङ्ख्यैरभिनन्द्यमानो
नलोऽविशत् तां नगरीं नृपैश्च ॥ १५

तामीक्षितुं मण्डनमर्धक्लृप्तं
त्यक्त्वा तथैवोज्झितसर्वखेलाः।
अभ्रेषु सौदामनिका इवाशु
हर्म्येषु चक्रुः पदमायताक्ष्यः ॥ १६

काचिन्मृगाक्षी नयनं पुरस्ताद्
वामेतरं सम्भ्रमतोऽञ्जनाक्तम्[43] ।
विधाय तद्वञ्चितवामनेत्रा
जगाम वातायनसंनिकर्षम् ॥ १७

मार्गे रयात् काचिदलं व्रजन्ती
तमालपत्रं मृगनाभिक्लृप्तम् ।
चकार पूर्णप्रतिबिम्बितास्ये
पाण्यर्पिते दर्पण एव बाला[44] ॥ १८

43. See *Kumārasambhava* VII. 59.

44. See the Introduction (p. 23).

प्रसाधिकामप्रतिपाल्य काचित्
पाटीरपङ्काङ्कितपादपद्मा ।
जतुद्रवेणारचिताङ्गरागा
विनिर्ययौ सम्भ्रमतोऽम्बुजाक्षी ॥ १९

स्नातोत्थिताम्भःकणसिक्तमूर्ति-
स्तथैव काचित् सरसः प्रयान्ती ।
स्वेदाम्बुबिन्दुच्छुरितेव रेजे
संदर्शनात् प्राक् परिणेतुरस्य ॥ २०

पथि व्रजन्त्या त्वरया कयाचिद्
गतिप्रकम्पाच्छ्लथकेशपाशः ।
अग्राहि तद्दर्शनजोत्कया द्राग्
बन्धुं कृतानादरया करेण[45] ॥ २१

रयाद् गतेर्विश्लथनीविवासः
काचिद् गृहीत्वा निबिडं करेण ।
अह्नाय वातायनमार्गमन्या
जगाम तद्दर्शनजातहर्षा ॥ २२

विलोकयन्त्यस्तमधो युवत्यः
प्रासादवातायनमण्डलस्थाः ।
भ्रूभङ्गसंशोभितवक्त्रपद्मै-
र्विभूषयाञ्चक्रुरमूनि मुग्धाः ॥ २३

पौराः पुरन्ध्र्योऽथ नलं सलाजै-
रवाकिरन् हर्म्यगताः प्रसूनैः ।

45. See the *Kumārasambhava*, VII. 60,

बिन्दूत्करैर्विष्णुमिवोर्मयोऽद्रि-[46]
मन्थानसंक्षोभितदुग्धसिन्धोः ॥ २४

आरार्तिकार्थं नगरे नलस्य
कर्पूरदीपा रमणीगृहीताः ।
बभुर्मधौ वन्यबलागृहीत-
स्फुटोदितोच्चम्पककोरकाभाः ॥ २५

विलङ्घ्य वीथीः स नलः स्ववेश्म
विवेश चन्द्रोपलबद्धसौधम् ।
ऋतुर्वसन्तोऽप्यवनीनिवेशं
नलं तमाराधितुमिच्छयेव ॥ २६

द्विजाननेकान् समपक्षपातान्
स्वतः फलेच्छून् सुमनस्समग्रः[46A] ।
उषस्यधीताप्तगिरो विभुः सोऽ-
प्यतर्पयद् भूरिफलैस्तदिष्टैः ॥ २७

भृङ्गाङ्गनाङ्गीकृतगानलोलः
कुहूविपञ्चीकलनादरवतः ।
संसेव्यमानः सुमनोभिरुर्व्यां
विभुर्वसन्तोऽभ्यधिकं जजृम्भे ॥ २८

वसन्तकान्तेन समाहिताया
वनीयुवत्या वदने बभार ।
संसक्तभृङ्गस्तिलकोऽभिनील-
भ्रूमध्यभाजस्तिलकस्य शोभाम् ॥ २९

46. See *Raghu.* IV. 27.
46A. This means *budhaśreṣṭhaḥ*.

कोशान्यरालानि पटूनि लग्न-
द्विरेफडिम्भानि च किंशुकानाम् ।
रेजुर्मुखानीव च किंशुकानां
गृहीतजम्बून्यरुणप्रभाणि ॥ ३०

कुन्दानि वर्णाकृतितः समानि
सौरभ्यशून्यान्युरुमौक्तिकानि ।
हारात्मनोरोजगिरिं श्रितानि
विकासदम्भाददहन् वधूनाम् ॥ ३१

भृङ्गप्रियादंशितपल्लवौष्ठा
धुतव्रतत्युच्चभुजा चकाशे ।
अशोकशाखारुणपुष्पगुच्छ-
नखांशुपुञ्जानिव विक्षिपन्ती ॥ ३२

स्मरानलोद्भूतसुशीतवात-
भूविप्रकीर्णोज्ज्वलमुर्मुराभम्[47] ।
दृष्ट्वा वियुक्ता नवचूतरेणं
बिभ्युर्भयं याति जनो ह्यसंज्ञः ॥ ३३

सख्यां वसन्तेन समाहितानि
रसालपुष्पाणि सपल्लवानि ।
सकङ्कपत्रस्मरसायकत्व-
मुपेत्य यूनां धृतिभञ्जकानि ॥ ३४

47. MS seems to read *bhūtaprakīrṇa-* etc. Perhaps it should be *bhūaviprakīrṇa-* etc. For a somewhat similar idea see the following :

smarahutāśanamurmuracūrṇatāṁ
dadhur ivāmravaṇasya rajaḥkaṇāḥ (*Māgha*-VI. 6)

मूर्ता वसन्ता इव तत्र रेजु-
वीथीषु ताम्बूलरसारुणोष्ठाः ।
विलिप्तगात्रा हरिचन्दनेन
विप्राः स्वपाण्र्यर्पिततालवृन्ताः ॥ ३५

संमोदितान्तःकरणा युवानः
सर्वे सुखस्पर्शकरेन्दुभाजा ।
कालेन सर्वप्रसवाकरेण
सुशीतवातेन च रन्तुमीषुः ॥ ३६

विलोक्य लोकानखिलान् रतेच्छून्
मध्वेष पूषा परिपीय पौष्पम् ।
रागी सरागां स्वयमप्यथाप्तु-
मियेष वारीशदिशं स्वयोषाम् ॥ ३७

स्वकान्तिमाञ्जिष्ठविलेपितायाः
स्पर्शादिव स्वैर्हरितालपीतैः ।
करैः स वारीशदिगङ्गनाया
मुखं स्पृशन्नन्तिकमाप भानुः ॥ ३८

सापत्न्यभाजां नलिनीवधूना-
मिनं पुरस्तात् कृतमानमेनम् ।
वीक्ष्याभवद् गौरमुखी प्रतीची
तत्पादयोः सोऽप्यपतत् कृतागाः ॥ ३९

इदं किमाशामहिलामुखं स्याद्
हरिद्रितं काञ्चनकन्दुकं किम् ।
काश्मीरलिप्तैकतरः कुचः किं
विस्रस्तवस्त्रो वरुणाङ्गनायाः ॥ ४०

वासन्तिकं चम्पकचक्रमब्ज-
जाण्डं[48] नु हैमं जनताभिरेषः ।
इतीति तर्काकरकान्तिरर्कः
क्व वा कया वा ककुभा जगाले[49] ॥ ४१

रवौ रुषेवाथ गते विदेशं
योषा प्रतीची च वियोगिनीव ।
विचारशारा[50] विगतप्रकाशा
विलापमापेव विहङ्गवाग्भिः ॥ ४२

सा दिग्वधू-सान्ध्यपयोददम्भाद्
बहिः स्रुतं स्वान्तररागमेव ।
रविप्रिया यत् तमियं हि दृश्यं
प्रेम्णा जनानां प्रतरां चकार ॥ ४३

तमः प्रियादर्शनजं दधानां
विलोक्य सर्वा हरिदङ्गनास्ताम् ।
आश्वासयन्नण्डजवाग्भिरद्धा
साजात्यबान्धव्यविचारशाराः ॥ ४४

ताभिः प्रपेदे हरिदङ्गनाभि-
स्तमः समं पश्चिमदिग्वधूट्या ।
दयार्द्रचित्ता हि भवन्ति सन्तः
खिन्नस्य दृष्टेरलमङ्गनास्तु[50A] ॥ ४५

48. *abja* means lotus, and *abjaja* stands for Brahmadeva. *abjajāṇḍa* means "*Brahmāṇḍa*".
49. *jagāle* seems to be used in the sense of "was swallowed".
50. *vicāraśārā* seems to be in the sense of *vicāreṇa kṛṣā*.
50A. See the Introduction (p.25).

निशामहानीलमणिप्रभाभि-
रिङ्गालचूर्णैर्नु विलिप्तमेतत् ।
वृष्ट्या समस्तं ततमञ्जनस्य
जगत् कथं नैल्यमिदं त्वमुष्य ॥ ४६

प्रगृह्य तेजःपतिरेष तेजः
किं प्राणिनां नेत्रगतं प्रयातः ।
प्रवत्स्यता रक्षितुमात्मकुक्षौ
मित्रेण निक्षिप्तमिदं जगत् किम् ॥ ४७

ग्रस्तं समस्तं तमसैव सर्व-
मिन्दोरिवोर्व्या वलयं बभूव ।
सर्वे तदादृष्टनिकेतनाढ्या
ह्यतर्कयन् ध्वान्तमनेकधैवम् ॥ ४८

तमीतमस्तान्तनुलोकवीक्षा-
नम्रास्यबृन्दारकसुन्दरीणाम् ।
विलोलनासामणिमालिकेव
नक्षत्रमालाभ्युदियाय लोला ॥ ४९

वैमुख्यभाजः कुमुदिन्यराल-
केशीः सहासा इव कर्तुमेषः ।
तमोऽभिभूतामपि काश्यपाशा-
वधूं विधुः पूर्वमथाद्रिमाप ॥ ५०

प्राचीपुरन्ध्रीमुखमेष दृष्ट्वा
विधुस्तमोनीलपटावकुण्ठम् ।
स्वकान्तिकाश्मीरपीरटपिष्ट-
मुष्टिं विचिक्षेप सहासमेनाम् ॥ ५१

प्राचीहरिन्नग्नशयाविमुक्त-
तमोह्रिया तं विहरन्तमिन्दुम् ।
कुमुद्वती वीक्ष्य वधूः प्रगल्भा
विकासदम्भान्नितरां जहास ॥ ५२

हर्षादिवाच्छेन्दुकराभिमृष्टा
प्रातस्तमोनीलपटीं सपत्नीम् ।
वियोगिनीवन्नलिनीं प्रतीचीं
दृष्ट्वा चकारेव हि हासमुच्चैः ॥ ५३

दिग्यामिनीकैरविणीश्च बह्वीः
स्वाद[र्श][51]नोद्भूततमोऽप्रकाशाः ।
स काशनीकाशकरः प्रकाशाः
कुर्वन् विधुर्दक्षिणभूयमाप[52] ॥ ५४

कामं त्रिलोकीविजयैककामं
कामिन्युरोजस्थमिवाभिषेक्तुम् ।
यामिन्यरालालकयेव नीतो
रराज राजा रजतोदकुम्भः[53] ॥ ५५

51. MS reads *bahvīs svādanodbhūta*-etc. Perhaps it should be *svādarśanōdbhūta*-etc. *Āndhra-Sāhitya-Pariṣat-Patrikā* edition gives the reading as *bahvyas sāsvādano-dbhūta*-etc., which is not correct, and *bahvyas sā-* is not in the MS. The Nominative form *bahvyaḥ* is not suitable to the context also.

52. *dakṣiṇabhūya* is in the sense of *dākṣiṇya*. The *Kṛt* suffix is *kyap* (added to the root *bhū*) by the rule *Bhuvo bhāve* (3.1.107).

53. See *Kirātārjunīya* IX. 32.

शुभ्राम्बरा रम्यनिशाप्तशोभा
नक्षत्रमालाकृतभूषणाश्च ।
सत्पुष्पवद्भूषितमूर्धभागा
योषा इवाशा विबभुः सहासाः ॥ ५६

दृगाशुगं भ्रूत्रिणताक्षिमीन-[54]

54. The expressions in Accusative singular, neuter, *dṛgāśugam*, etc. are to be construed with *mahilāmukhābjaśatāṅgam* occurring in the next verse. The intended meaning of this difficult verse seems to be this :

During the *prayāṇa.* of *Anaṅga* mentioned in this context, the *mahilāmukhābja* (lotus-like face of the ladies) served like his *śatāṅga* (a war chariot), here *upaveśanārhaśatāṅgabhāga,* the upper part, (like *sthala* in *hastī sthalam ārohayati manuṣyān*—See Nāgeśa on this *sthala* in the *Mahābhāṣya* under I.3.67—) where the *dṛk* of the ladies served the presence of *āśugas* (arrows), the eye-brows of his bow (= *triṇatā,* see *Māgha* XIX. 61), the *mīna*-like eyes served the emblamatic part of the *dhvaja,* and the nose appeared to be the awning-like part at the upper level of the chariot (*vitānāyita-nāsika; vitāna* = awning) and this thus fully equipped, was the *śatāṅga,* the *mahilāmukhābja,* which Anaṅga, is said to have climbed and marched away on. In this connection, the *kucas* of the *mahilās* served like the *rathāṅgas* (*cakras*), and the ears (as also the ear-like parts at the upper level of the chariot) looked like the *saṁveṣṭana-sthāna*—known as *aṭanī* the tips of the bow, the place where edges of the bow-string are coiled well and tied up in order to have the bow-string firm and tight enough. The expression *jyārajju-* etc. seems to be construed thus :

jyārajjusaṁveṣṭana-sthāna-vat ācarantau sthitau uccakarṇau yasmiṁs tat = jyārajjusaṁveṣṭanitoccakarṇam.

ध्वजं[विता]नायितनासिकं[55] च ।
रथाङ्गयुग्मायितसत्कुचं च
ज्यारज्जुसंवेष्टनितोच्चकर्णम्[56] ॥ ५७

चूताङ्कुरास्वादनतोऽतिमत्तैः
समग्रसैन्यैः पिकभृङ्गवीरैः[57] ।
जिष्णुस्त्रिलोक्या महिलामुखाब्ज-
शताङ्गमारुह्य ययावनङ्गः ॥ ५८

पिकाः कुहूकाहलिकाश्चुकूजु[58]
रोलम्बवीराः पटुकुन्दशङ्खान् ।
दध्मुर्महो कोरकदीपिकाभि-
र्नीराजयन्तीव हि चम्पकानाम् ॥ ५९

55. As the syllables are missing in the MS, the two syllables shown in square brackets are only my guess.
56. MS seems to read *saṁveṣṭi*—
57. The MS seems to read—*kīraiḥ*. The edition in the A.S.P.P. has the reading as *pikabṛndakīraiḥ*. I think it should be *pikabhṛṅgavīraiḥ*. The reason is this : In the following verse there is a reference to *pika* and *rolambavīra*, and there is no reference to *kīra*, at all. The reading *pikabṛndakīraiḥ* would leave out *bhṛṅga* (mentioned as *rolambavīra*) and wouldi nclude the *kīra*, which is not mentioned in the verse.
58. The A. S. P. P. edition has the reading of the verse thus :

    pikāḥ kuhūkāhalikāś ca kūjan
    rolambavīrāḥ paṭukundaśaṅkhān,
    dadhmur mahākorakadīpikābhir
    nīrājayantīva hi compakānām. IV. 59

    I think this is not correct. The meaning intended in this context seems to be this in brief :

कामं विलोक्येव गृहीतचापं
वल्ल्यङ्गनाश्लेषमगुर्महौजाः[59] ।
शाखाभुजैरप्यपिबन्नलीनां
द्वन्द्वानि पौष्पं मधु पत्रपात्रे ॥ ६०

आवर्तनाभ्युल्लसदब्जकण्ठ-[60]
महोत्पलास्योत्पलपत्रनेत्राः ।
शैवालरोमाल्यलिजालनीला-
लकाः सरिद्वद् व्यरुचन्[61] वधूट्यः ॥ ६१

During the march of the victorious Ananga, mentioned in the previous verse, the cooings of the Cuckoos (*pika*) served the purpose of playing on the *kāhalikās* (a kind of drum), the humming of the bees swarming around the *Kunda* (Jasmine) flowers supplied the sharp sounds of the Conches blown (proclaiming the victory of Ananga), and the *Campaka*- buds appearing at that time, indicated that the ***Mahī***, the lady Earth was welcoming, as it were, the victorious hero by performing the *nīrājanā* (or *ārātrika* or *ārārtikā*), *i.e.* waving the lights in a clock-wise circular motion, which is a custom prevalent even now in India, and performed on auspicious occasions.

Now see the correct verse as given in the text. The expressions from *mahī* etc. are to be construed thus : *campakānāṁ korakadīpikābhiḥ mahī nīrājayantī iva* = *nīrājanāṁ kurvatī iva dadṛśe*. The line can also be thus ; *nīrājayāmāsa ca campakānām*.

59. MS seems to read *pallyanganā*-etc. I think it should be *vallyaṅganāśleṣam*.

60. When construed with *vadhūṭī*, *abja* stands for *śaṅkha*, and *abjakaṇṭha* means *kaṇṭha* comparable to *kambu*.

61. The usage of *vyarucan* in *Parasmaipada* is according to the rule *dyudbhyo luṅi* (1.3.91).

इन्दीवरेन्दिन्दिरबृन्दगौरा-
रविन्दनेत्रालकबृन्दवक्त्राः ।
धृताङ्गरागाञ्जनदिव्यमाल्य-
विचित्रवस्त्राभरणाः शुभाङ्ग्यः ॥ ६२

ततः समस्तैः कुसुमैर्वसन्तः
सर्वास्त्रपूर्णो मदनस्तदासीत् ।
वातः सुशीतो मलयाद्रिजातो
मरन्दपुष्टश्च मिलिन्दबृन्दः ॥ ६३

चूताङ्कुरास्वाद[कषाय]कण्ठाः
पिकाः शशी शुभ्ररुचिश्च हृद्यः ।
रतिप्रदेऽस्मिन् समये रतोत्काः
स्त्रीपुंसवारा[62] रमणीयहाराः ॥ ६४

जन्यं प्रवृत्तं तुमुलं ततोऽभूत्
स्त्रीपुंसयोर्लोकविमोहनं द्राक् ।
नखाङ्कुशैर्वेण्युरगास्त्रदन्त-
कुन्तैरपाङ्गाशुगबाहुपाशैः ॥ ६५

प्रियेण दष्टाधरपल्लवाल्पं
प्रविक्षिपन्तीव नखांशुपुञ्जान् ।
विधूय हस्तौ कृतसीत्कृतोच्चै-
र्जघान काचिज्जघनेन कान्तम् ॥ ६६

62. *strīpuṁsavāra* means large numbers of women and men.

केलीनिकाये विरचय्य काचित्
कान्तं स्वकान्ते चिरयत्यजस्रम् ।
मुक्ताश्रुमुक्ताफलपङ्क्तिराग-
प्रमोदमास्ताधिकमञ्जसास्मिन्[63] ॥ ६७

काचिच्छठं वीक्ष्य निमीलिताक्षी
प्रियं सपत्नीरतिलब्धचिह्नम् ।
इलां लिखन्ती [न किमप्यवादीन्][64]
नेत्रेऽकरोत् स्वे नवमेघमित्रे ॥ ६८

निशम्य दूतीवचनात् प्रियार्त्तिं
केलीनिकायं [शतधा] विभूष्य ।
काचित् सपत्नीभवनं गतेऽस्मिन्
नताननाभूद्धि निशाब्जिनीव ॥ ६९

कृतागसि प्रेयसि पादनम्रे ऽ
प्युदस्य काचिद् गमनोद्यतेऽस्मिन् ।
चकार सास्रं परिवृष्टधार-
धाराधरान्तश्शशिमित्रमास्यम् ॥ ७०

रतान्ततान्तार्धनिमीलिताक्षी
विस्रस्तमाल्याभरणाम्बरैका ।
भर्तुः पतित्वोरसि मालिकेव
बभावुपघ्नद्रुमगेव वल्ली ॥ ७१

63. MS seems to read *mṛktāśru...āpte'dhikam.*

64. Here some expressions are missing in the Manuscript. What is given in square brackets is only my guess. The expressions *svanetre navameghamitre akarot* simply mean that she shed plenty of tears, having been compelled by the situation.

काचित् कपोलं च कुचं करेण
चुम्बन्तमह्नाय निपीडयन्तम् ।
निपात्य कान्तं भुजगाभतल्पे
समारुरोहोपरि तस्य कान्ता ॥ ७२

शुभ्राश्मभित्तिप्रतिबिम्बिताभि-
र्बह्वीभिरात्ताञ्जलिदीपिकाभिः ।
व्याप्तं नलो हाटकपुत्त्रिकाभि-
र्नीराजयन्तीभिरिवाङ्गनाभिः ॥ ७३

तक्कोलकालागुरुक्लृप्तधूमं
गोरोचनाकल्पितगोमुखं च ।
वितानितं चित्रपटैः स रम्य-
मवाप केलीभवनं नरेन्द्रः ॥ ७४

शिञ्जानमञ्जीरपदाम्बुजाथ
झलंझलत्काञ्चनरत्नकाञ्ची ।
सा चित्रमाल्याभरणा रमेव
कान्तस्य कान्तं गृहमाप भैमी ॥ ७५

प्रभानतास्यस्मितशुभ्रपूर्वा
धम्मिल्लधाम्नाप्यसितीकृतोर्ध्वा ।
भैम्युद्यदिन्दुर्विशदाग्रभागा
प्राचीव रेजे तमसोर्ध्वभाजा ॥ ७६

स्मेराननः सोमकुलावतंसो
नलोऽथ जग्राह करेण भैमीम् ।
ईषन्निमीलन्नयनां ह्रियैना-
मपूर्णहासां नलिनीमिवेनः ॥ ७७

आकेकरांशूत्करवक्त्रचन्द्र-
ज्योत्स्नायमानस्मितशोभितांशाम् ।
आश्लिष्य भैमीमधिशय्यमेष
निवेश्य ताम्बूलमदादमुष्यै ॥ ७८

स मूर्तिमान् काम इव द्वितीयां
रतिं यथा भीमसुतामुपेताम् ।
स्मरेषुतप्तो रजनीषु राजा
संरञ्जयन्नास रतैर्विचित्रैः ॥ ७९

कस्तूरिकाचन्दनगन्धवत्सु
चित्रप्रसूनेषु सुशीतलेषु ।
वनेषु सौधेषु च राजपुत्र्या
रेमे नलश्चित्रमृगान्वितेषु ॥ ८०

पपुर्युवानोऽध्युडुराजिताच्छ-
सौधं मधु स्वादुतमं प्रियाभिः ।
नक्षत्रनारीमुखनेत्रबिम्ब-
सौगन्धिकाब्जोत्पलजातशोभम् ॥ ८१

कर्णावतंसीकृतपुष्पलोल-
रोलम्बपत्राञ्चलवातपातैः ।
रतान्तघर्मोदकबिन्दुजाल-
मवाप वक्त्रेषु शमं वधूनाम् ॥ ८२

क्रीडामवाप्यैवमवाप्तघर्म-
नीरां युवानो बहुचित्रबन्धैः ।
रतिं ततश्चोपरतिं प्रपन्नाः
सर्वेऽपि निद्रालसपक्ष्ममालाः ॥ ८३

संमोहनं नाम सु[षु]प्तिदम्भाद्
गान्धर्वमस्त्रं मदनप्रयुक्तम् ।
समेत्य सर्वे[65] मुमुहुर्वराङ्ग-
प्रहाररुग्णाः प्रहरैकमात्रम् ॥ ८४

प्रबोधिताः[65A] कुक्कुटदेशकेन
कामिद्विजाः पश्चिमरात्रपाठ्यम् ।
चक्रुर्हि वात्स्यायनवेदपाठ-
माम्रेडितोक्तं मणितस्वराढ्यम् ॥ ८५

दीपा वधूनां[66] नयनस्थशौक्ल्य-
मेत्यार्पयन् स्वारुणिमानमेषु ।
कान्ता विलोकारुणलोचनान्ता
भियेव भान्यप्यजहन् निजाभाम् ॥ ८६

राजा द्विजानां[67] रजनीप्रकाशो
राज्ञश्चतुर्वर्णविभोः सदाभम् ।

65. MS reads *sarve'pi muhur* etc. *sarve mumuhuḥ* was perhaps intended.

65A. See the Introduction (p. 26).

66. MS seems to read *nayanasthaślokyam*.

67. This line brings out contrast between moon and Nala. *dvijānāṁ rājā* means "moon", who is said to be king of Brahmins (whereas Nala was king of all the *varṇas*). Mallinātha commenting on *dvijendra* in verse 3 of the 12th Canto of the *Māghakāvya*, quotes the *śruti* as *tasmāt somarājāno brāhmaṇāḥ*, to authenticate the information noted by him. *dvijarāja* is one of the names of the moon given in the lexicons.

वक्त्रं विलोक्य त्रपया विपाण्डु-
रथाम्बरे कुत्र विधुर्विलिल्ये[68] ॥ ८७

कह्लारगेहानि विहाय कल्ये
भृङ्गद्विजाः पुष्करतीर्थवर्ये ।
ययुः पवित्रे समरन्दनीरे
निर्वाणदे स्नातुमिवाञ्जनेद्धाः[69] ॥ ८८

पतत्रिणो नाम समान् समस्तान्
द्विजान् प्रसुप्तानिव बोधयन्तः ।
सेवार्थमारोग्यकरस्य भानो-
श्चुकूजुरुच्चैः कलवाक्कलापाः ॥ ८९

रथाङ्गयुग्मस्य वियोगवार्धौ
मग्नस्य नक्तं हृदि सम्प्रवृद्धः ।
परस्परोपर्यनुराग एव
सान्ध्यच्छलात् प्राप दिशं मघोनः ॥ ९०

कपोतिकाहुँकृतिकृन्तनानि
प्रकुर्वती सान्ध्यपयोददम्भात् ।
वासो वसाना सरजस्कमाशा
हरेस्त्रयीरूपमसूत सूनुम्[70] ॥ ९१

68. *vililye* is the form in the perfect tense of *vilīyate* (*Divādi*). The expressions mean *vyalīyata* or *vilīyate sma*.

69. MS is not clear. It may be *añjaneddhaḥ*.

70. *hareḥ āśā* means *aindrī dik* (= *prācī*). *trāyīrūpaṁ sūnum* means *sūryarūpaṁ sutam*. *trayītanuḥ* is one of the synonyms of the Sun.

सुत्रामदिक् कल्पलतोदयाद्रि-
श्रितारुणाभा प्रसवोच्चगुच्छा ।
सान्ध्यच्छलत्राविरसारुणं रुक्
प्रकाशिताशं फलमाप दिव्यम् ॥ ६२

भानुर्बभौ भानुभिरुज्ज्वलाभ-
स्तदातिताम्रै रुडुपुष्पताम्रः ।
पूर्वाचलस्याकरतः प्रभूतो
मणिर्यथा दीधितिदीपिताशः ॥ ६३

विकासमिच्छुर्जपतां द्विजानां
चलोष्ठपत्राणि मुखाम्बुजानि ।
सस्वेदवामभ्रु मुखाम्बुजाभैः
सहाब्जषण्डैर्जलबिन्दुषण्डैः[71] ॥ ६४

शैवं नु शाक्तं न्वथ वैष्णवं वा
वैनायकं वा जपतां नु सारम् ।
[इत्थं वितर्कास्पदमर्कबिम्ब-
मूर्ध्वं चकाशे दिशि वासवस्य][72] ॥ ६५

सा राजहंसेन नलेन कञ्चि-
देवं मरालीव विहृत्य कालम् ।
भैमी दधौ गर्भमथोर्वरे-[व]
निधिं बृहद्भानुमिवारणि [स्थम्] ॥ ६६

71. The expression *babhau* of the previous verse is to be understood suitably in this verse also.
72. The second half is missing in the MS. What is given in the square brackets is only the guess of the editor.

सा पाण्डुरास्या विबभौ कृशाल्प-
कलापजाला शुचिशुक्लपक्षे ।
साम्युत्थतारार्धनिशाकरेव
निशा शरत्खिन्नशिखण्डिनीव ॥ ९७

विरेजतुर्मेचकचूचुकोच्चौ
कुचौ सभृङ्गाविव पद्मकोशौ ।
वृत्तौ तदीयौ पटुशातकुम्भ-
कुम्भाविवाग्रच्छुरितेन्द्रनीलौ ॥ ९८

गर्भस्थबालाकरगेन्द्रनील-
प्रभेव वान्ता बहिराबभासे ।
रोमालिरस्याः स्फुटगर्भभावि-
प्रतापवह्नेरिव धूमरेखा ॥ ९९

प्रचीयमानावयवा विमुक्त-[73]
श्रद्धालुखेदाथ रराज भैमी ।
पुराणपत्रापगमादुदूढ-
नवप्रवालप्रसवेव वल्ली ॥१००

प्राचीव सूर्यं समये जयन्तं
शचीव राशिः पयसामिवेन्दुम् ।
[प्रागिन्द्रसेनं च][74] सुधांशुवंश-
रत्नं सुपुत्रं सुषुवेऽथ भैमी ॥१०१

73. *śraddhālu* is a pregnant woman longing for anything; *śraddhālukheda* is weariness of such a woman.

74. According to the *Mahābhārata*, Nala and Damayanti had a son by name Indrasena, and a daughter by name

बभूव पश्चात् तनया नयाढ्या
नवेन्दुरेखेव [भुवीन्द्रसेना] ।
शुक्तौ विशुद्धेव सुमौक्तिकालि-
र्दिव्युत्तमा कल्पलतेव भैम्याम् ॥१०२

Indrasenā (the feminine form with long *ā*). See the following :

(1) *janayāmāsa ca nalo damayantyāṁ mahāmanāḥ,*
indrasenaṁ sutaṁ cāpi indrasenāṁ ca kanyakām.

(Mbh. Critical edn. III. 54, after v. 37, given in the Footnote 229, on p. 178).

Again on page 183 of the *Mahābhārata* Nala's son and daughter are referred to as—

indrasenāṁ ca tāṁ kanyām indrasenaṁ ca bālakam
(*Ibid.* III. 57. 21)

(2) According to the account given in the *Skandapurāṇa* Nala's son Indrasena had a son by name Candrāṅgada, who married the daughter of a king Citravarman. See the following :

damayantyāṁ nalasyāsīd indrasenābhidhaḥ sutaḥ,
tasya candrāṅgado nāma putro'bhūc candrasaṁnibhaḥ.
citravarmā nṛpaśreṣṭhas tam āhūya nṛpātmajam,
kanyāṁ sīmantinīṁ tasmai prāyacchad gurvanujñayā.
(*Skandapurāṇa*, S.V. Edn. (1908) ; III. iii. 8-vv. 40 & 41).

Also see the verses 78 and 79 (*Ibid.*).

From these accounts of the *Mahābhārata* and the *Skanaapurāṇa* it is clear that Indrasena was the son of Nala, and Candrāṅgada was Nala's grand-son. But the following verse in the *Nalakīrtikaumudī* as found in the MS :

rācīva sūryaṁ samaye jayantaṁ
śacīva, rāśiḥ payasām ivendum,
candrāṅgadaṁ nāma sudhāṁśuvaṁśa-
ratnaṁ suputraṁ suṣuve'tha bhaimī. (IV. 101)

वैदर्भक्षीरसिन्धोर्गुणमणिनिकरस्याकराज्जन्मभाजा
भैमीलक्ष्म्या समेतः सकलवसुमतीजानिरिज्यासु साज्यैः ।
अन्नैरिष्टैर्हविर्भिर्विभुरयमखिलान् भूमिदेवांश्च देवान्
कुर्वन्नित्येष्टभाजो वसति वसुमतीप्राणिचन्द्रोऽवनीन्द्रः[75]॥१०३

इति श्री[मद्] अगस्त्यकृतौ नलकीर्तिकौमुद्याख्ये
लक्ष्मीपदलाञ्छने महाकाव्ये
चतुर्थः सर्गः ।

[एतावानेव भागो लब्धः ।]

[श्रीरामार्पणमस्तु । जयसंवत्सर आषाढब(हुल) तिथि—
*आदिवारान[76] बोम्मकुण्टललक्ष्मीनृसिंहम् नलकीर्तिकौमुदि-
चतुर्थसर्गनु-व्रासुकुनेनु-श्रीशारदाम्बायै नमः ।]

mentions Candrāṅgada as the son of Damayantī (Bhaimī). This is obviously incorrect, and probably a mistake of a scribe in writing one name for the other due to some inexplicable confusion. I think we should read in the 3rd foot :

prāg indrasenaṁ ca sudhāṁśuvaṁśa-

instead of *candrāṅgadaṁ nāma* etc. I do not know whether there is any source at all for treating Candrāṅgada as the son of Nala and Damayantī.

75. There is no indication of the completion of the work here. Only this much of the portion is available in the MS. No other Manuscript of this work seems to be traceable so far. See the Introduction.

* This is a Telugu sentence.

76. MS seems to give the number of 14. I think it may be 13 (*trayodāśī*). In the colophon at the end of the 2nd Canto, 12 was given clearly along with *sthiravāra* (*i.e.* Saturday). *Ādivāra* noted here is Sunday, and so it should be 13. Or else if the number 14 be the correct one indicating the *Caturdaśī tithi*, we should read *Somavāra* (*i.e.* Monday), instead of *Ādivāra*.

INDEX OF HALF-VERSES

(First number refers to the Canto)